STAGE BROADWAY SCREEN

# VARIETY

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# EQUITY BADLY WHIPPED

## Noisy Broadway Now Noisier Than Ever—Nothing But Bedlam o' Nights

Midtown merchants, members of the Broadway Association, dyed-in-the wool Broadwayites and others familiar on and with Times Square are almost in sackcloth and ashes over what is coming to pass on Broadway.

The noisiest street in the world now is Broadway.

The least attractive and yet the most trafficked, the least productive in ratio to its extraordinary floating population, is Broadway.

Merchants aver that the true Broadwayite who patronized the on-Broadway stores is almost a legend. For some years he has been drifting eastward to the off-Broadway shops, then further east to the between-Fifth-and-Sixth avenue shops, till now he has been assimilated by effete Fifth and has "passed" beyond the pale into the Madison avenue category.

And yet the Broadway business men blame these deserters not one bit.

### Motley Crowd

The noise, the bedlam and the flotsam and jetsam of humankind that infests the Square of nights seem to blend well for the best economic return to but a few enterprises, the picture houses, the chowmeineries, the Nedick, Unwanna and kindred orange and pineapple stands, the photomatons, the cut-rate cheap haberdashers, the song shops and the midway novelty merchandisers. Nothing staple; all transients. No character or personality; all motley. A shifting, shambling, listless, gawky and gaping population, awed by the bedlam of the barkers and magnavox music shops and cowed by Whalen's bulls at the crossings.

Start from the Rialto theatre at 7th avenue and 42d street. A loudspeaker indirectly ballyhoos Hearst's wobbly "American" through the medium of an electrical billboard denoting the progress of the globe-girdling Graf Zeppelin. You can hear it for blocks. Blended with this, in a cacaphony which is truly the overtones of Broadway's "street scene," is the bedlam of the rubber-neck barkers. "Trip to Chinatown, $1, car starting right out now.... New York's lower East Side, Greenwich Village, Chinatown and Coney Island, car going out right now".... An omnibus has yet to be announced as starting in 10 minutes or a half hour; they're all leaving the minute you pay your fare....and then wait as long as it takes them to corral other chumps to take up the seats of the shills.

### Barking

Further up the Square. The Paramount's tall young man is barking the time schedule. Across the street Chin's and Chinaland's orchestras are magnified through a loudspeaker to attract and distract the passers-by. The Astor's living billboard is the optical focus of a seething, sweltering mob. The next door ticket broker is proud of the fact he has "choice seats," and his barkers

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### SAYS HIM

Michael Arlen some time before his marriage asked an American writer who hadn't been wed long whether married life was a good thing, and the answer was an affirmative. Arlen then wed a beautiful Italian princess.

The American met Arlen overseas again this summer and asked:

"Well, Mike, how do you like being married?"

Said Arlen:

"Great. Don't know why I didn't have one of my own before."

## MANUFACTURER WANTS THAT SCREEN PLUG

Hollywood, Aug. 20.

Realizing the power of the screen as a salesman, manufacturing representatives of nationally distributed products are making overtures to film producers to use their articles in pictures.

Boys not only offer the studios expensive articles for the making of the picture, but insist that they be retained as permanent studio property without cost. In cases where it is hard to plant the article the agent will offer monetary consideration.

Most common among these offers is that of national brands of food for kitchen scenes and automobile manufacturers have reached the point where their local agents are offering studios the free use of new cars for camera work. Agents desiring to plant certain types of jewelry and other wearing apparel deal directly with the stars, offering to make them a present of a watch, hat, shoes, or clothes if they consent to wear same in their pictures.

### "BAD BABIES" PRETTY BAD

Los Angeles, Aug. 20.

"Bad Babies," play by George Scarborough, based on tale of high school bandits, who stole, killed, etc., opened Monday night at Figueroa playhouse and shows possibilities of authorities stepping in if it doesn't die of its own accord.

At opening majority of Hollywood mob tipped the cops might arrive.

## THE BARRYMORES GILLMORE ALIBI

**Nearly Three Months and $50,000 Wasted in Futile Attempt to Wedge Into Picture Studios—Many Speakers at Finale and Much Poor Judgment**

### THE NEXT ELECTION

Los Angeles, Aug. 20.

Tears and Frank Gillmore formally brought to a close Equity's lost campaign to establish itself in the coast picture studios at approximately 8:47 Saturday night when Gillmore read, "The resolution of the council which forbade your accepting contracts of employment other than on an Equity form is hereby suspended."

That which preceded the announcement of this decision was irrelevant. That which followed developed into a bitter harangue of Ethel Barrymore, upon whose shoulders the entire blame for the failure of the campaign was placed by the speakers. That Equity had lost was in the air before the meeting opened, with women quietly crying as they filed from the stadium an hour later. After 11½ weeks it was no laughing matter for feminine bit players and chorus girls. These, with some of the men, bore the brunt of the long fight.

Realization of the futility of the effort after practically three months of privation simply weighted them down and many a masculine eye was dim during the slow retreat from the Hollywood stadium.

A great number of those present at the final gathering, about 1,000 short of the 3,800 capacity, don't know yet what it was all about. There is no denying the bitter aftermath in the ranks which came with the later reaction that same night. It held over to yesterday and is still being heard.

The first kickback came Monday morning when a number of recent joiners appeared at Equity headquarters and demanded back their application money. Other results have been a statement to the press by the producers, "their second since the inception of the battle"; Gillmore and Paul Turner's scheduled return to New York tomorrow (Wednesday) morning, and the possibility of the contract players asking the freelance actor to join in a new body to meet with the producer.

That movement is unformed at this time, but apparently is gaining strength. Whether the screen actors will now make an effort to form their own organization or attempt to hold Equity, but under their own autonomy, or just permit the entire matter to drop, are cur-

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## Yiddish Theatre Strangled By Idiotic Rules of Actors' Union, Dictated by Lay-Offs

### DUMB DAMES

A woman and her grown daughter from upstate, New York, visited the big city not long ago. Friends secured two tickets for a Broadway show. It was a one set attraction.

The women returned to their friends about 9.30 p. m. Asked if they didn't like the play, they said they did, but as the programe said: "Second and third acts, same as first," they saw no reason to remain.

## SHOW GIRL'S BOY FRIEND KEPT TRACK OF TOUCHES

Dorothy Carrigan, currently a show girl in Ziegfeld's "Show Girl" at the Ziegfeld, is being sued by her former boy friend, Julian Fawlkes, to collect around $250 which he alleges she borrowed from him and for which he holds her signed notes.

Before Miss Carrigan went into "Show Girl" she was laying off for quite a spell, claims Fawlkes, and borrowed small sums from him weekly aggregating about $250. Fawlkes through, being a business man, made her sign an I. O. U. every time she made a touch. When Miss Carrigan opened with the "Show Girl," Fawlkes avers, she gave him air.

Fawlkes is being represented by Louis P. Randall.

### FREE FLOWERS TO WOMEN

Minneapolis, Aug. 20.

In an effort to build up matinee business the Minnesota, ace Publix house here, is trying the experiment of giving flowers to women patrons as an extra inducement for attendance.

Arrangements were made with a local florist to provide the flowers last Wednesday afternoon in return for the free advertising to be given him. The event was heavily publicized in the theatre's newspaper ads, with the result that the normal Wednesday afternoon gross jumped nearly 20 per cent.

The management now is planning a weekly flower matinee as a trade puller.

### TWO-WAY TOLEDO

Toledo, Aug. 20.

Collegians in pajamas, smoking pipes and carrying canes on the street annoy the natives, especially the girls.

While the girls when playing golf go sleeveless, backless and hoseless, although demanding that the men do not play shirtless.

According to reports from Yiddish actors the Yiddish Theatre is not on the wane; it's dead.

The good actors are leaving it. In spite of poor conditions the Jewish Actors' Union, held responsible for many of the difficulties, is tightening up on its already too stringent rules.

The Jewish Actors' Union is a trust and the ruination of the Yiddish Theatre it is alleged. That Theatre needs youth and new talent. The Union regulations prohibit either. Prima donnas of 50, chorus girls of 55 or 60, and if any new young person is engaged an old one must be taken along with her whether needed or not.

### Ridiculous Rules

Of the 350 actors in the Yiddish theatre, barely a handful of young and attractive women, and yet no new ones are allowed. The Union demands create such enormous overheads for the producers it is impossible to make profit. The insistence upon a superabundance of dressers, stage hands, doormen, ushers and other theatre employees creates a discouraging and almost ridiculous situation.

Dressers, who could be replaced by valets for $25 a week, get $55. Someone must pack the actor's trunk each time a move is made, and be paid $7. Any number of similar union demands are made that eat up the receipts.

It is claimed the useless actors, who are not in demand, run the Union. They hang around the Union with demands for more rules. The worse the situation the more stringent the Union rules because of the actors out of jobs.

The Jewish Theatre thinks it is making money because benefits are given each week to offset the deficits. Tickets are sold to organizations for 25c on the dollar. Some time the organizations can't get rid of their tickets and so sell them at the theatre door before the performance at the cut price in direct competition with the box office. That is cited as an example of the poor business methods.

### Molly Picon Too

Not even Molly Picon can make any money in her theatre, it is claimed. There are five partners, and the overhead barely give her the $500 or $600 a week which is her salary. Uptown Miss Picon can make $2,500 a week. Along with the rest of the good Yiddish performers she is due to leave the

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# German Gov't Reported Vetoing Emelka—Fox Deal for Fox Control

Berlin, Aug. 20.

Pending deal between Fox and Emelka has been reported vetoed by the government.

Much dissension was created locally when the report got out the American was buying in on Emelka. It was looked upon as a first step of the American film industry to dominate the German.

Emelka has defended its negotiations on the grounds that they needed funds and as the government wouldn't come across, it had to find someone who would.

Reports indicated Fox had secured the holdings of Von Lustig, an unknown percentage of the shares of Kraus, Emelka director, and the entire holdings of the Reich.

It is not known whether even this would give Fox an absolute controlling interest.

## ENGLAND'S BIG HOUSE OPENS WITH U. S. TALKER

London, Aug. 20.

England's newest and biggest film parlor opened last night. It is the Astoria Cinema, Brixton, with 4,000 seats, and 'The Singing Fool."

An English production, "Under the Greenwood Tree," was scheduled to open the house, but Harry Lachman couldn't get it cut and edited in time.

New house is part of the Maxwell circuit.

## Large Swiss Loss

Washington, Aug. 20.

Swiss Campagnie Generale du Cinematographe S. R. took a loss of more than three million Swiss francs for the last year, says a report to the Department of Commerce.

Even with throwing in the profits from sales of buildings in Geneva the red figures couldn't be gotten out.

Directors intend, in view of doubtful debtors, unfavorable film contracts and contested accounts, to create a new reserve fund if the stockholders will okay the idea.

## S. A. Wire Deal

Capetown, Aug. 20.

Under a deal just consummated with South African Theatres, practically every leading film house of the chain in the colony will be wired in the near future.

Deal is for the entire talker output of British International and with RCA Photophone an affiliate.

Arrangements and financing for the sound equipment are going forward.

## Rex Ingram Speaking!

Amsterdam, Aug. 20.

Reports touching upon the activities of Rex Ingram lead the world in picturesqueness. Newest one comes from an interview with Rollini, member of the Elizalad band from the Hotel Savoy, London, passing through here.

His story is that Ingram has offered the band an engagement for a talking picture to be made in the Franco Films studio, Nice, starting Sept. 1, for which Ingram seeks to engage John Barrymore and Dolores Costello.

### U. A. Men in Berlin

Paris, Aug. 20.

Arthur Kelly, of United Artists, and Guy Croswell Smith, U. A.'s European representatives, have gone to Berlin.

Negotiating with Terrafilm there, according to report.

## W. E. STAYING OUT OF GERMANY; HIGH TERMS

Berlin, Aug. 20.

Western Electric and German patent holders will not get together. All negotiations toward that end have been broken off.

Thompson, American head of Western Electric publicity, while visiting the advertising congress here, stated German patent holders were asking the impossible.

President Otterson of W. E., now in Paris, will not come to Berlin. W. E. will not attempt to enter the German market from which it was recently barred by a permanent injunction issued in favor of German inventors who claimed patent infringements.

## English Colonies Ban 7 Films Without Reason

London, Aug. 20.

Seven British pictures banned in British colonies with no reasons assigned have producers here burning.

Pictures are "Moulin Rouge," "Tesha," "The Manxman" and "The Woman Tempted" in Cape Colony, and "Tommy Atkins," "Show Life" and "The Woman Tempted" in Straits Settlements.

Carl Brisson, Walter Byron, Olga Tchekowa, Jameson Thomas, Maria Corda and Juliette Compton are the stars in these pictures.

Only "Tesha" could be banned on moral grounds.

## Nice to Foreigners

In line with M-G-M's policy of being polite to visiting foreigners, a dinner was given Friday night by Dave Blum of the foreign publicity department to a group of visiting Brazilians, including Porto da Silveira, publicity representative of the Brazilian government.

William Melniker, formerly managing director for M-G-M in Brazil, who returned to New York last week, was present. Melniker is now attached to the home office.

## South America

Buenos Aires, July 26.

Cantor Rosenblatt provided the musical tit-bit this week at the Odeon, and was a wholehearted and decided flop. In numbers ranging from Neapolitan canzonettas to synagogue arias, his vocal gymnastics displeased his audience and astounded his critics.

La Presna, leading daily, says the Cantor no doubt achieved success in New York, but they must have been devoid of art and of music, and to have been due only to the affection he inspires among his co-religionists. Mr. Rosenblatt was astonishing both in his range of tone—from deep bass to falsetto—and in his selections. He pleased in neither.

Josephine Baker has gone. Left for Montevideo and then for Brazil, where she has been booked for a lengthy season and may do better than she did here. Billed to beat the band by the Astral, film house, she gave all she knew but disappointed. A common trick of local empresarios is to induce the public—beforehand—to believe that the visiting artist is the greatest on earth, and then they wonder that the audience dwindles down to three rows below and nothing on the shelves after a week or two. The pity is that worthwhile artists get scared off Buenos Aires, but per-

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" . . . one of the cleverest acts of its kind the reviewer has ever seen."—Los Angeles "Herald."

"Charles Althoff, the Yankee fiddler, is the laugh-wow of the show. This man is clever."—San Francisco "Examiner."

RKO Direction, **Charles Morrison**
Personal Direction, **T. D. Kemp, Jr.**

# Promoter Wants to Organize Indies In All Australia

Sydney, Aug. 20.

F. J. Swann, promoter of unknown antecedents, is trying, thus far without perceptible success, to weld together the native indie exhibitors into a combine to be known as British Empire Theatres, Ltd., with Swann as the works.

Idea calls for the issuance of 1,000,000 stock shares of a par value of $5, creation of a super-Australian producer-distributor-exhibitor company, and an attempt to capture the government's prize for the best picture made in Australia.

Swann has opened offices in Sydney and is circularizing the exhibitors, who are the backbone of his contemplated scheme. No great enthusiasm to date has been manifest by the theatre operators.

## Talker in Portuguese

Louis deBarros, theatrical producer of Rio de Janeiro, Brazil, is now making a dialog film in Portugese. Translated broadly the title is "Whoopee on Mount Olympus."

Barros, besides financing, provides his own story, is directing, and will cut, title and edit himself. He is using RCA phonograph equipment for the dialog, synchronizing by means of twin motors.

Two or three features are made annually in Brazil, but the country has no film industry as such.

## Patrons Vote for Silents?

London, Aug. 20.

Coliseum, Whitley Bay picture house, has cancelled wiring order for talking because 85% of its 3,000 picture goers voted in favor of silent films, so it's said.

### B G USING AXE

London, Aug. 20.

New directorate of British Gaumont Pictures has started axe-wielding. After 20 years' service, Stapleton Firms, secretary and accountant, has been dismissed, also Commander Warburton, the circuit manager.

Other changes are reported as imminent.

### Brisson in Film

London, Aug. 20.

Harry Lachman may produce a picture featuring Carl Brisson.

Story to be provided by Elinor Glyn.

# British Film Field

**By Frank Tilley**

London, Aug. 19.

Now all the tumult has ceased and the colonels if not the kings have departed, it's possible to get somewhere near the actuality of what happened to Gaumont.

Much of the dope has been on the down-and-down, in this department as well as elsewhere. So many folk stalled, so many others alibied, so many of both folk and others just lied, it's not been so easy to get close to the facts, but this seems as close as anyone except Bill Fox, Winnie Sheehan, Arthur Blumenthal and the Ostrers—and that plenty!—will ever get.

Which is that when two of the Ostrers came back from New York they brought over the basis of a deal. The million common stock in the Gaumont Trust, of which the Bromheads held around 52%, were to be turned over to the Ostrers, who already held some 40%. Then there was to be a deal with Fox in which that concern held half and the Ostrers half. Said the Ostrers to the Bromheads, "This won't mean foreign control, because we'll be holding the biggest end."

Replied the Bromheads, "Put that in writing." But the Ostrers figured their word ought to be good enough, and the Bromheads didn't see it that way.

So the horns got locked, with Bromheads refusing to agree to the sale of the Gaumont Trust holdings unless Ostrers set it down in black and white they'd not part with control.

Then the banking fellows thought of the 1,300,000 unissued common stock, and made an offer 25% above stock market price. Whereat the Bromheads were in a quandary. They couldn't duck the offer without risking a big squawk later from the public stockholders, and they couldn't accept it knowing it meant letting in Fox, which they always classified as "foreign control," having said "Never, no never, will we allow" and so on.

### Came the Dawn

The Bromheads put a proposition they'd accept the offer for the unissued stock if the Ostrers would agree to altering the Articles of Association so future stock couldn't be held by foreigners without forfeiting its voting power. "Okay, kids," said these Ostrer birds, "so long as we agree to the alterations."

Then the Bromheads drew the new clauses up in such a way they

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# Australia

**By ERIC H. GORRICK**

Sydney, July 27.

Industrial trouble and the talkers are making it mighty hard for the legit to get business. Two attractions move out this week after failing to get going. "Desert Song" is about the only attraction to get anything really big. This show moves out after notching up twenty weeks. Talkers are getting the jack here.

**Her Majesty's**—"Desert Song" finishes, with "Five o'Clock Girl" coming in for W. T.

**Royal**—Looks as though folk tired of mystery stuff with "Flying Squad" current failing to pull anything like payable business and moving this week. Play considered trash, although well acted by Mayne Lynton and Frank Bradley. Leon Gordon, as detective, out of element. "Brewster's Millions" next.

**St. James**—"Family Upstairs" fair. Fullers.

**Criterion**—"The Perfect Alibi," charmingly acted by Alan Bunce, Ruth Nugent and good cast, quits after two weeks' poor business. W. T. will present "Laff That Off" first time here next week.

**Opera House**—"Whoopee" is building here and may get a good run. Frank Neil has cut down overhead expense and should, with luck, turn musical into payable proposition. Charley Sylber, Genevieve McCormack and Forrest Yarnall, Americans, retained. Neil playing up the publicity angle but is bucking the talkers with latter getting all the money in this town at present.

**Palace**—Nicola, magician, comes into this house for a run. Not much chance getting big coin with all the opposition just now.

**Pictures**

**State**—(Wired.) Big business this week with "The Donovan Affair." Will Prior did well with nicely rendered overture followed by interesting newsreel. Prince Dunlavy scored at the organ with decided novelty. Talker shorts fill rest of bill with a corking presentation closing first half. Big line for night shows with capacity registered. U. T.

**Capitol**—(Wired.) House still tremendously popular with playing capacity right along. Now well into second year of operation and a decided money-maker for U. T. Ted Henkel made them like his beautifully played overture with Fred Scholl hitting the high spots witn organ numbers. "The Rescue," with Ronald Colman, was well liked and "The Million Dollar Collar." Rin-Tin-Tin "barkie" did fairly well, although this class picture not quite right for high-class house. Henkel's presentation splendidly mounted with the Randalls, dancers, an outstanding hit. Ted Henkel works very hard every week to make the patrons like the fare he serves up and has scored right along.

**Prince Edward**—(Wired.) "Innocents of Paris" absolute capacity and should click up big score. U. T. and Carroll management.

**Regent**—(Wired.) Two all talkers here responsible for the big business being done. House has sellout each night. "Thru Different Eyes" and "Hearts in Dixie" extended season, Hoyts.

**Haymarket**—(Wired.) "On Trial" in for a run for U. T.

**Lyceum**—(Wired.) "Coquette" opened strongly last week with picture standing every chance long run. U. T.

**Lyric**—(Wired.) "Love Never Dies" opens this week for run under U. T. direction.

**Hoyts**—(Silent.) "The Toilers" and

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# Paris Chatter

Paris, Aug. 10.

Jack E. Specter has quitted his position of American publicity manager of the Paramount theatre here; Jacques Charles, producer, likewise is no longer on the staff.

The Negress a Plateau, interesting black ladies with tray mouths, have migrated from the Jardin d'Acclimatation to Luna Park.

Jack Bushby's saloon in the Rue Coumartin, frequented by the Anglo-American colony, has closed.

# London Chatter

London, August 15.

**United combine by critics against gags which give nances better than even break has been successful. Few vaude actors now dare to continue this form of wisecracking.**

New air service enables those taking a cocktail in Paris to dine in London, see a show and fly back by bedtime. Started Aug. 10. If a success similar service from London to Paris.

*Baroness Von Hutton, author, American born but English now, says that unless English actors learn to speak their vowels properly the Americans will within five years have crowded them out of their own talking picture business, as the American is learning to speak the English of cultured English people and leaving behind his fried American voice.*

Ethel Levey (Mrs. Claude Graham White) has a cottage at Cowes.

Hot dog stands as part of gas stations are to be introduced in England under title of "Petrol-and-Egg stations." The ham-and-egg gag is expected to be popular with the after theatre crowd who prefer the open road to night clubs.

Robert Hichens has moved permanently to the Montreux center of Switzerland.

Portable theatres still running in the sticks. One promoter named Waite has had one in his family for 300 years. In present company he has his wife, 7 sons, 2 daughters and some brothers and sisters. A portable dynamo costing $600 supplies lights. He plays "Sweeney Todd," "East Lynne," and a line of old mellers.

Insiders claiming certain name attraction don't write music credited to them are wrong on Ivor Novello. His mother was Novello Davies, teacher of singing. He wrote and composed "Keep the Home Fires Burning" when 19. A lot of name music may be ghosted, but his seems on the up.

Violet Melnotte, who sold the Duke of York's to William Hutter, is looking for a theatre to stage some plays this fall.

Selfridge's hooking plenty of window watchers on new gag. You vote for a bathing suit instead of a beaut. Election seems in the bag as suits with least s. a. are winning. Flaps buy the others anyway. Good way to work off stock.

**"Library deal," a term used here when a hit's seats go to "specs," is being considered a doubtful publicity stimulus to b. o. Libraries carry show's load on hip for 10 weeks or so, getting tickets at a discount and then adding a fee over stamped price for public. This way**

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**The Tiller Dancing Schools of America, Inc.**

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New Classes Now Forming

# Australian Show Business Going Through Revolution From Talkers and New Blood

Sydney, Aug. 20.

Tivoli, here, and other vaudeville houses of the Williamson chain, in order to meet the hot competition of the talkers, which have taken Australia by storm, are forced to radically change policy.

Vaude houses are being wired and will present a combination policy of pictures, vaudeville and revue units. Admission scale is to be slashed from $2 to $1 top, the same figure most of the big talker houses charge.

### After 25 Years

Private advices from Australia of recent time agree Australia's show business is undergoing a revolution, not only through the talkers, but from new blood interjected into it.

The new blood is the Union Theatres, a circuit of about 10 first-class houses run on the American style in policy, operation and construction. The Union Theatres, breaking through the 25-year monopoly held by the Williamsons in Australia, have the country talker mad. Nor has Union felt opposition from the Fullers, the secondary or small time vaude chain of that country, and running parallel in length of time with the Williamsons.

Stewart Boyle is the general director of Union. He is said to possess the first personality in Australian show business. He is besides reported a thorough showman, making his circuit and himself felt in no uncertain way.

Union theatres give supper shows as additional performances, while in the Williamson houses the balcony and gallery are closed on week days.

For the legit in Australia, just terrible is the continuous report.

### No Choice

The strong reaction in favor of the Union, regardless of the talkers, is said to be the hard and fast monopoly the Williamsons held on theatrical Australia for so long. Australians were unable to choose their entertainment; they had to take what was given them. Popular choice didn't enter.

The same condition is still current in South Africa where African Theatres, Ltd., (Schlessingers) keep the country in the theatre way by the throat, although Kinemas, Ltd., lately organized circuit in S. A., appears to have been throwing a heavy scare into the Schelessingers. The latter have been issuing propaganda against the Kinemas, the usual sign of sturdy opposition coming along.

The Williamsons remain a powerful factor in Australia. Quite recently they promoted a movement to place an extra duty of $8,000 per machine on all imported wire equipment. This is about two-thirds increase. It was aimed at W. E. following the announcement of a native wire device.

One Alsop assembled for the Williams a talker device called Raycophone. All of its parts are made in America, but they termed it All-Australian. It was placed in two Sydney theatres (probably Williamsons or Fullers), but without success.

All Union theatres are Western Electric wired.

The show situation in Australia at present is reported to have the Williamsons and the Fullers greatly worried.

## WEATHER

London, Aug. 20.

Variable weather prevailing here, but in general cool and salubrious for show attendance.

Hits are doing big biz, while flops are flopping.

Paris, Aug. 20.

Fine weather here.

Cool and rainless.

Washington, Aug. 20.

Weather Bureau has furnished Variety with the following outlook for the week beginning tomorrow (21):

Fair and warmer Wednesday, followed by showers Wednesday night and Thursday.

Friday fair, followed again by showers Saturday or Sunday (25).

### CONTRADICTORY

While Frank Gillmore and others were slamming Ethel Barrymore for her criticism of Gillmore's methods in the Hollywood situation, the August issue of Equity's monthly magazine came out, containing a picture of Miss Barrymore and her daughter and an enthusiastic story lauding Miss Barrymore's efforts in Los Angeles to get Equity and the picture producers together.

## SOCIETY MOTHER AS REINHARDT'S MADONNA

London, Aug. 20.

Max Reinhardt has selected Lady Diana Manners' successor as the Madonna in his revival of "The Miracle." She will be Mrs. Henry Maclaren, daughter-in-law of Lord Abercrombie and mother of four children, the eldest 16.

Mrs. Maclaren, prominent London society hostess, has had no stage experience.

Reinhardt expects to revive "The Miracle" first in America and later in London.

## Big Laugh Taken Out

London, Aug. 20.

Sir Alfred Butt is permitted to present "The Bachelor Father" as planned either at the Globe or Queens. Censors merely eliminated one word.

In New York, as offered by Belasco, that word was the big laugh.

## Cairo Night Clubs in Action; Sounds Peppy

Cairo, Aug. 20.

Season for the night clubs in this near-east metropolis is in full swing, coincident with the peak of tourist travel. Kit Cat spot is crowded nightly with capital entertainment gathered from all the world.

In the group are Delril, French comedian, Etta Veleda, Molly and Henderson, Carmina Desevilla, Spanish dancer, Fidy Grube and Kathleen Zammit-Hosway Duo.

D'Auvia scored an enormous success at opening here, helped greatly by excellent presentation by Proprietor Calomiris.

### MAKING BANDMEN DOUBLE

London, Aug. 20.

Cafe de Paris this week dispensed with acts. Its band, New York Syncopators, doubling as entertainers, something of a novelty over here.

Edgar Fairchild, Robert Lindholm, duo-pianist, Thomas Mitchell, banjoist, and Peter Cantor, 'cellist, soloed to favor.

### "BEGGAR'S OPERA" IN PARIS

Paris, Aug. 20.

A French edition of the German version of the old English "Beggar's Opera" will be done at the Atelier this season.

Andre Maupre and Mme. Steinhof Tallon are producing.

### Vera Gordon and England

London, Aug. 20.

Vera Gordon, who sails for America tomorrow on the "Olympic," is booked to return to England next March. She will then revive her sketch, "America."

It is definite Miss Gordon will be featured with Joseph Greenwald, English comedian, in a legit production of "Humoresque."

### Wodehouse Coming Over

London, Aug. 20.

P. G. Wodehouse, the author, leaves tomorrow for New York to confer with Flo Zeigfeld on the book for a new musical.

## WILL MAHONEY

In Earl Carroll's "Sketch Book," Carroll Theatre, N. Y. C.

The "News" said: "The audience never seemed to get enough of Will Mahoney. He stopped the show several times. He is without a doubt the king of dancers and comedians."

Direction

**RALPH G. FARNUM**

1560 Broadway

## Paris 'Blackbirds' Rejected for London by Cochran

London, Aug. 20.

After viewing the Paris company and version of "Blackbirds," Charles Cochran has rejected the show for London. Troupe will accordingly sail for New York from Paris, Aug. 31, after its closing there.

Lew Leslie is trying to sell Cochran the current American "Blackbird" troupe.

## SAILINGS

Sept. 18 (New York to London), Mr. and Mrs. Lew Lipton (Berengaria).

Sept. 14 (New York to Paris) Leslie Naftzger (Paris).

Sept. 12 (New York to Germany), Douglas Fairbanks, Mary Pickford (Bremen).

Sept. 11 (New York to London) Fid Gordon (Aquitania).

Aug. 27 (London to New York), Arch Selwyn (Leviathan).

Aug. 27 (London to New York), Theresa Helburn (Leviathan).

Aug. 24 (London to New York), Pola Negri (France).

Aug. 24 (New York to London) 3 Apollos (Minnetonka).

Aug. 23 (New York to Dublin): Frank Borzage (Aquintania).

Aug. 23 (London to New York), Mr. and Mrs. Jack Norworth (Doric).

Aug. 22 (London to New York), Monty Banks (Pres. Harding).

Aug. 22 (Buenos Aires to New York) Jules Nathanson (Western World).

Aug. 21 (London to New York), Vera Gordon, Nadje Gordon, Nathan Gordon (Olympic).

Aug. 21 (London to New York), P. G. Wodehouse, Bayard Veiller (Olympic).

Aug. 21 (London to New York), Larry Oliver (Olympic).

Aug. 20 (New York to London) Harry Fox, Beatrice Curtis (Ile de France).

Aug. 20 (New York to Los Angeles), Carmine Diamond, Trado Twins (Virginia).

Aug. 20 (New York to Paris), Mr. and Mrs. Joseph P. Kennedy, Gaile Lo Gayle (Ile de France).

Aug. 20 (Cherbourg to New York) Isadora Duncan Dancers (California).

Aug. 17 (London to New York), Nitza Vernille, Patricia Storm (Berengaria).

Aug. 17 (Sydney to London), Billy Lenard, Polly McLaren, Van Sickle (Oronsay).

Aug. 17 (Sydney to San Francisco), James Sixsmith (Sierra).

Aug. 17 (London to New York), George Clark (Berengaria).

Aug. 16 (New York to London), Miriam Hopkins (Homeric).

August 16 (New York to London) Harry Fox, Emile Boreo (Leviathan).

Aug. 16 (Capetown to London), George Robey, Marie Blanche (Balmoral Castle).

Aug. 15 (New York to London), Albert Coates (Mauretania).

Aug. 15 (Paris to New York) Mrs. I. Miller (Bremen).

Aug. 14 (Paris to New York) Lillian Gish, Edwin Carewe (Ile de France).

Aug. 10 (Paris to Montreal) Mr. and Mrs. Little Jack Little, Harry Hellman (Empress of Scotland).

## YVETTE RUGEL WALKS ON COLISEUM—NO NO. 2

London, Aug. 20.

Re-routining at the second performance failed to pep up the Palladium bill last night. It was one of the slowest at this house in months.

Bobbie Rowland, female impersonator, placed second instead of fifth, so as not to conflict with Ella Shields, died in the spot.

Next week's line-up at the Palladium will very nearly be all-American. Acts will include Carl Freed and Band, Ross Wyse Family, Gerardo and Adair, Derickson and Brown, Bobbie Rowland and Jock McKay.

Vic Palace re-opened last night with vaudeville to capacity.

Coliseum bill held several impressive turns, including Mayris Chaney and Edward Fox, assisted by Milton Murray and Kaul Taull at pianos. This act also is clicking at Kit Cat.

Yvette Rugel walked off the Coliseum bill rather than accept No. 2.

## Winter Garden's Statement

London, Aug. 20.

Winter Garden Theatre (London), Ltd., new company formed last year, acquired the Winter Garden Theatre for $1,100,000 cash.

Its statement has just been issued covering the period from May 18, 1928, to July 7, 1929, showing a net profit of $140,000, after deducting debenture interest, directors' fees and administration costs.

Shareholders will get 8% for this period, with $25,000 kept as reserve.

### THREE N. Y. WRITERS

Gertrude Lawrence Has Them Under Contract for Musicals

London, Aug. 20.

Gertrude Lawrence asked whether her debut in the legit field in "By Candle Light" meant her complete withdrawal from the musical comedy field in the event of the play being successful in New York, replied it was her hope to alternate each season between the legitimate and musical stage.

To substantiate her statement Miss Lawrence said that just before sailing for England she had placed under contract John W. Green, Edward Heyman and Edward Sour, a trio of young American composers in whose future she had great confidence, to write songs especially for her use. It is her opinion that these song writers, all sons of wealthy New York families, will emulate the success of the Rodgers, Fields and Hart combination, who first obtained recognition with the "Garrick Gaieties" produced by the Theatre Guild in New York.

### FRENCH BAR "PASSION"

Paris, Aug. 20.

Following banning of Yoris Hanswick's comedy, "Unsexed Parisians," the summer management of the Renaissance dug up an old piece by the same author entitled, "Passion."

Although "Passion" was produced years ago without police objection at the time, the police is now of the opinion that its unfit and likely to cause public disturbance.

### BLACKWELL IN LEGIT

London, Aug. 20.

Carlyle Blackwell, former American film star who married the daughter of Barney Barnato, has formed a legit producing partnership with Frank Gregory, manager of the Garrick theatre.

"Life," by an English authoress, is the first production. It opens Sept. 2 in the provinces and the following week comes to the Apollo.

Blackwell will play the lead.

### TILDEN ACTING AGAIN

London, Aug. 20.

William Tilden, American tennis champion, will appear in London in a farce, "They All Want Something."

He acts in October after the tennis season.

### "MARY DUGAN" RETURNS

Paris, Aug. 20.

"Trial of Mary Dugan" resumes Aug. 22 at the Apollo, after a summer vacation.

### "TIGER" CLOSED

London, Aug. 20.

"Tiger in Men," the Dion Titheradge play, closed Saturday.

## Dollie and Billie Abused by Native S. A. Chorus Girls

Buenos Aires, Aug. 20.

Dollie and Billie, American sister act, starring at the Porteno Theatre Revue, were assaulted after the finale Sunday (18) by 18 native chorus girls. Jealousy was the motive, the American girls having been a big success locally.

Ringleaders in the chorus were arrested by the police. Audience remained for the arrests and cheered the American girls. Their mother tried to protect them and was also attacked in the melee when backstage became one big battlefield.

## SHAW'S 'APPLECART' NOT SO HOT AT OPENING

London, Aug. 20.

Bernard Shaw's new play, "The Applecart," was presented last night (Monday) at Malvern. All of the London critics made the 100-mile trip to view the piece. Most subsequently wrote no opinion reviews, straddling the question of merit and entertainment. But it was apparent that the play did not impress them.

Hannen Swaffer, not so polite, slugged the piece unmercifully. No question that Shaw is way off par in "The Applecart." Trade guess would be for a maximum of 20 weeks in London and a little beyond the Theatre Guild subscription season in New York.

## Chevalier's $8,000 in Paris

Paris, Aug. 20.

Maurice Chevalier will be paid $8,000 by Sayag for his personal appearance for a week here.

Sayag expects Chevalier, prime stage fav locally, to draw $15,000 on the engagement. It is a sensational salary for this city.

"Innocents of Paris," with Chevalier, Par's talker, is having a tremendous run here. Chevalier is billed as "The Idol of Paris."

### EDGAR WALLACE'S 'BROTHERS'

London, Aug. 20.

Edgar Wallace, for the first time, will present the production of a play not of his own authorship. He will produce "Brothers" early in September at the Adelphi, in conjunction with Hartley Power, who picked up the piece for England while in New York.

Wallace previously financed Leslie Faber, who had an interest in "By Candlelight."

### "Many Waters" Opens

London, Aug. 20.

Charles Cochran and Arch Selwyn opened "Many Waters" this week at Golders Green.

After the try-out period company sails immediately for New York to open at the Maxine Elliott Sept. 25.

Ernest Truex heads cast.

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# Coast Film Production Now 12% Behind Same Period Last Year

Hollywood, Aug. 20.

On the basis of percentage of total film productions scheduled to be made in Hollywood this year as compared to last year, picture production today is 12% behind last year.

The slow process of making talkers, added to the uncertainty of the market for type pictures is largely responsible for this condition with the same reason given for a decrease in 9% of pictures scheduled for the 1929-30 program as against the 1928-29 program.

Of the 12 leading studios taken into this survey Warners and United Artists are the most advanced, with the former having but seven more features to make before the end of the year and UA but six. Warners attribute their advance over the corresponding period of last year to the increased studio facilities, which they did not have last year when the plant was undergoing heavy studio expansion and having to make the Vitaphone short subjects, which they ground out at the rate of four and five a week.

Further explanation of the production status relating to the studios listed in the following chart showed Paramount to be slightly behind schedule due to shorts being made by Christie not being ahead of schedule as they were this time last year. Their completed features, however, are about even when taking the five in work now into consideration. Their productions listed in the chart includes the features made at the Long Island plant.

Fox is running about its usual speed and has plenty of time to complete the remaining 27 features called for on this year's program.

M-G-M's list of shorts includes 25 already made for this year's program in New York, eight were made here at the M-G studio and 17 at Roach. Twenty more remain to be delivered by Roach, while M-G has the job of making 27 more features before their current program is completed.

Counting the five features in production, First National has less pictures to make this year than they did last.

### U Has More

Universal tops the list in number of subjects than any other one studio on the coast. Their quota this year is three less than last, and includes 9 features and 73 short subjects, ranging from one-reelers to serials. There are five serials in the group, of which three are already completed and one in work. Bulk of their production to be made yet are the 28 features.

Radio has been greatly hampered for making any fast progress due to studio expansion and a late start in deciding on a definite program. Their production cannot be compared with last year, as the studio was then operated under a different policy and name of F.B.O.

Pathe is like Radio in the change of studio operation, and do not consider themselves behind schedule. The 44 shorts listed for this year's program are being made in New York, and no definite information as to how many have been made could be obtained here.

Columbia's high percentage of uncompleted pictures is due to their production season starting later than any other studio on the coast.

Tiffany-Stahl's policy of making the pictures first and announcing them after is responsible for the low number of ten already bugled for this year's market. No doubt this number will be increased as the year goes along, but for the present T-S is satisfied to work slow and select the best story material as they progress.

Educational's reduction of 50% in their current year's program is blamed on the talkers. Heretofore they have made several series of one and two-reel comedies. This year it calls for 50 all-talker shorts, with Sennett furnishing 30. The balance will be produced by Educational direct.

## Theme Dance

Hollywood, Aug. 20.

Already punch drunk from theme songs, Hollywood is now going to have a theme dance. Pathe is trying it out in "Red Hot Rhythm," introducing a new dance early in the film and repeating it every time it is feared the audience may have forgotten how the routine goes.

## Warners Close Until Jan. 1; Only One Film to Finish

Los Angeles, Aug. 20.

Date for Warner studio resumption following its annual close is now set for approximately Jan. 1. Paramount-Warner deal not expected to disrupt this plan.

Studio schedule calls for completion of "Revue of Revues" Sept. 5. This picture will be 95% color.

Daryl Zanuck, associate studio executive, sails to Europe Oct. 4 for three months' vacation.

## L. & T.'s Chi Circuit Claims Largest City Sound Chain

Chicago, Aug. 20.

With acquisition of the North Center, its 17th straight sound house, Lubliner & Trinz claims the distinction as the largest circuit of straight sound theatres in any city.

L. & T. is a subsidiary of Balaban & Katz, who operate 16 sound houses under their own name.

L. & T. is changing name of the North Center to Center.

## Pathe in RCA Studio

Pathe will vacate its New York studio at Park Avenue and 134th street, Oct. 1, when its one-year lease expires.

Thereafter Pathe will produce at the RCA Photophone studio near Gramercy Park. It has been in close relationship with this studio for some time through employing the RCA sound system.

Stanley Advertising Company, of which J. Pam Blumenthal is head, will regain possession of the 134th street property, previously known as the Manhattan Studios.

Pathe spent considerable rearranging the premises for sound production. Space requirements largely dictated the move to RCA.

### NEW "COHENS AND KELLYS"

Hollywood, Aug. 20.

Harry Pollard, who directed the original "Cohen's and Kelly's" for Universal, will direct the next such opus which goes into production Oct. 1.

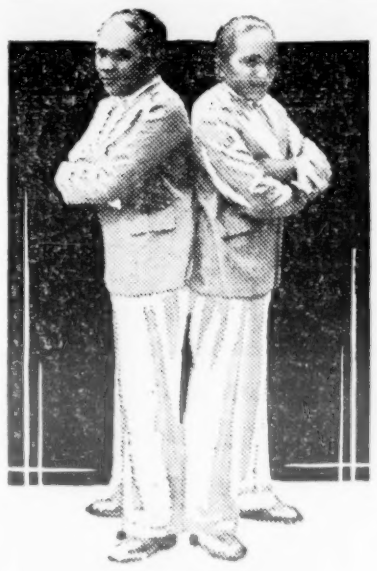
George Sidney and Charlie Murray will again [illegible] the principal assignments.

### TOO HIGH

Los Angeles, Aug. 20.

Sam Goldwyn has called off negotiations to do "The Grand Duchess and the Waiter" for Vilma Banky.

Owners of the stage rights wanted more than Goldwyn thought it was worth.



A Natural

SIMPLICIO AND LUCIO

**GODINO**

The only male and married "Siamese" twins in the world.

Opening at Pantages Theatre, Vancouver, B. C., Aug. 24, with their brides and sensational Filipino band.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1560 Broadway, New York.

## Two-Reel Short From Leftovers in M-G Revue

Hollywood, Aug. 20.

Number scenes left out of M-G-M's "Hollywood Revue" so Benny Rubin was called in to salvage. He took the scenes, injected himself for continuity, as m.c., and now the company has a two-reel short they call "Gems of M-G-M."

Scenes used are one with comedy bits done by Marie Dressler, Polly Moran and Bessie Love. Another with Gus Edwards, Charles King and Cliff Edwards; one with the Brox Sisters, another with Marion Harris and a shot of a children's ballet.

## Stop Girl Ballyhoo

The "Hollywood Revue" girls who danced atop the Astor theatre, New York, for several evenings, blocked traffic to such an extent by the crowds gathered to watch them that the police stopped their performance temporarily.

A new permit will have to be obtained and the girls may reappear the end of the week.

## Magna-Screen in St. L.

St. Louis, Aug. 20.

Magna-screen installed at Publix-Skouras' Missouri, used for the first time this week for "College Love." Screen reaches from the stage to top of the proscenium arch and covers the entire width.

### LOWE WITH PATHE

Hollywood, Aug. 20.

Edmund Lowe has a term contract with Pathe, after over five years with Fox.

His first will be the lead opposite Constane Bennett in "This Thing Called Love."

### Bebe Daniels in "Carmen"

Bebe Daniels will be starred by Radio Pictures in the English version of "Carmen," partly in Technicolor.

Production will not start until next year.

# Hollywood Chatter

Graham Baker has a hobby for marine oils.

Virginia Valli is going to vacation at Del Monte.

Clara Bow is getting a two-month vacation to see Europe.

Joey Ray is going back to New York to do a little Earl Carrolling.

Columbia studio is getting its share of grief on the Belle Baker picture.

**Harry Rapf's mother makes lemon pie like only grandmothers can make it.**

Ernest Van Pelt, newcomer in the personnel of M-G-M's publicity department.

Louella Parsons threw a birthday party and two Mack trucks hauled away the gross.

Alexander Moore, United States Ambassador to Peru, is a house guest of Charlie Chaplin.

Agents are hopping out windows when a femme comes in and says she'll make him book her act.

Stewart Bancroft, brother of George, has sold out in Pittsburgh and come to California to live.

Doug and Mary had dinner at a hotel last week. Reported the first time they've dined in public here in five years.

Bugs Baer's M-G-M contract renewed, but Bugs is dying to see his baby daughter and goes east for a visit.

Benny Rubin adding a den to his home. Plans opening with studio lights, radio broadcast, and everything.

Charlie Melson and his wife are here for their annual visit to his mother's home. They return east this week.

Have you made your ears burn by listening to "Walking With Susie" on the QRS roll? Number is from "Fox Follies."

**An eight-column headline used by a local daily reading, "Three Ships Sight Zep at Sea," is being used by Paramount as a voice test.**

Howard Strikling pulled a party to which the males brought a couple of their best shirts. Their favorite femmes sewed on initials.

Studio dispenser of news says that items are getting so scarce the chatterers are being put to the inconvenience of visiting studios in person.

Cy Wood, author, and Bert Glennon, director, are trading remarks over the script of "Hunted" and bridge. Yarn is to become a Radio picture.

Foreign news and mag writers, as well as cartoonists, did their stuff as extras in a picture being directed by Jacques Feyder, Frenchman, at M-G-M.

**"Hearts and Flowers," daddy of all theme songs, will be that for Louise Fazenda's "Fargo Nell," Christie film.**

Phil Goldstone is the victim of a new accessory thief. Some one lifted the two seats, frames, hard to match leather and all out of his swell kiddy-kar.

Marilyn Miller will take two wigs back to New York with her. Picture boys out here are famous for their transformations, and Miss Miller is reported to have found two she likes.

*One gateman at the Paramount studios has never been inside that or any other picture studio. His name is Ed Lewis. Sole interest is seeing that the right people get by him and no others.*

Leo Morrison is the official Hollywood "schatschen." He chartered a special plane last Saturday to take the wedding party to the nuptials of Skeets Gallagher and Pauline Mason at Agua Caliente.

Ed Hatrick, the man who knows all about pictures for Hearst, hopped into town, went up to the ranch, got in a few rounds of golf, talked a little pictures, and hopped back to New York by plane. All in 10 days.

Clara Bow, wearing a sport outfit, was greeted at a party by the hostess wearing a formal afternoon dress. Clara gave the hostess one glance, an alibi, and returned 10 minutes later decked in silk and lace.

**That Fator guy, who says he's a brother of the jockey of the same name, is out here giving advance advice on horse races. If he does as well as he did in Philadelphia, there'll be a lot of squawks in the picture colony.**

Los Angeles Examiner recently carried an editorial deploring cruelty to animals in pictures. Reason was that W. R. got a peek at the Will Mahoney short (Fox) up at the ranch. It was the one in which Mahoney used the goat.

Mrs. Pete Smith and son are at Huntington Lake in the high Sierras. Pete is making two trips a day to the Hollywood Kennels to see if Mike, his mongrel, is okay.

Character actor who has played in only seven pictures in seven years—and doesn't have to worry whether he works or not—announced from his seat on the porch of the Masquers Club that he'll be sorry when the Equity fight is over. It'll take all the joy out of my loafing."

Whenever Eddie Silton, agent, wants to hold a private phone conversation these hot days, he shuts the inner door of his office and sits on the sill of his window leaning half way out as he talks. Nobody can hear him except everybody who passes on the street, one story below.

Winnie Leightner's ambition to have a studio chair with her name on it was fulfilled at the Warner studio. She walked on the set and found one carrying her name with the added inscription "She Couldn't Say No—to Lloyd Bacon." Former is the name of her present picture, and Bacon is the director.

Upon suggestion to owners of a riding academy offered by Max Shagrin and George White, respectively manager and p. a. of Warners' Hollywood theatre, 100 mounted men rode up to the aforesaid theatre, parking their horses in the space usually allotted to autos. Singular part of the story is that each of the 100 riders first visited the boxoffice and laid down his money for a ticket and the money was accepted. Riders had taken this part of the schedule for granted.

## First All-Grandeur

Hollywood, Aug. 20.

Fox is shooting its first all grandeur (90mm.) picture. It's "The New Orleans Frolic," the revue in which everybody on the lot will take part.

Report is that no standard print (35mm) will be made of this one, although a standard camera will shoot it 35m.m.

### L. A. to N. Y.

Harold Orlob.
Ed Hatrick.
Nat Cordish.
Harry H. Thomas.
Samuel Zierler.
J. J. Murdock.
Nancy Carroll.
George Weeks.
J. Charles Davis.
M. H. Hoffman.
Frank Borzage.
Paul Whiteman.
James F. Gillespie.
Mr. and Mrs. Jack Robbins.
Eddie Mannix.
Frank Gillmore.
Ferde Grofe.
Paul Turner.
Lon Young.
Jack Warner.
Charlie MacArthur.
Nick Lucas.
Dorothy Janis.

### N. Y. to L. A.

Jean Schwartz.
Irving Berlin.
Bryan Foy.
Al Jolson.
Ruby Keeler.
Robert Crawford.
Mary Lucas.
Sam Coslow.
Mr. and Mrs. Macklin Megley.
Jack Lait

**THIS TABLE SHOWS THE PRESENT PRODUCTION STATUS OF THE 12 LEADING STUDIOS ON THE COAST AND SUBSIDIARY PRODUCERS RELEASING THROUGH THEM AS OF AUGUST 15, 1928, AND AUGUST 15, 1929**

| | Subjects called for on 1928-29 program | | | | | | Subjects called for on 1929-30 program | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | Subjects completed on last year's program by Aug. 15 | | | | | | Subjects completed on this year's program by Aug. 15 | | | Subjects now in work | Balance of subjects yet to be made | | |
| | Features | Shorts | Total | Features | Shorts | Total | Features | Shorts | Total | Features | Shorts | Total | | Features | Shorts | Total |
| Paramount | 70 | 49 | 119 | 40 | 15 | 55 | 70 | 24 | 94 | 35 | 6 | 41 | 5 | 31 | 17 | 48 |
| Fox | 60 | 24 | 84 | 28 | 12 | 40 | 52 | .. | 52 | 17 | .. | 17 | 8 | 27 | .. | 27 |
| M-G-M | 54 | 52 | 106 | 32 | 29 | 61 | 57 | 82 | 139 | 30 | 55 | 85 | 7 | 27 | 20 | 47 |
| Warner Bros. | 33 | .. | 33 | 19 | .. | 19 | 35 | .. | 35 | 23 | .. | 23 | 5 | 7 | .. | 7 |
| First National | 54 | .. | 54 | 22 | .. | 22 | 38 | .. | 38 | 15 | .. | 15 | 5 | 18 | .. | 18 |
| Universal | 72 | 73 | 125 | 26 | 54 | 80 | 49 | 73 | 122 | 16 | 54 | 52 | 10 | 28 | 14 | 40 |
| United Artists | 20 | .. | 20 | 11 | .. | 11 | 18 | .. | 18 | 10 | .. | 10 | 2 | 6 | .. | 6 |
| Radio | 48 | 24 | 72 | 35 | 20 | 55 | 30 | .. | 30 | 7 | .. | 7 | 3 | 20 | .. | 20 |
| Pathe | 26 | .. | 26 | 16 | .. | 16 | 30 | 52 | 82 | 8 | 8 | 16 | 3 | 19 | 44 | 63 |
| Columbia | 36 | .. | 36 | 4 | .. | 4 | 26 | .. | 26 | 3 | .. | 3 | 2 | 21 | .. | 21 |
| Tiffany-Stahl | 36 | 24 | 60 | 20 | 10 | 30 | 10 | .. | 10 | 2 | .. | 2 | 2 | 6 | .. | 6 |
| Educational | .. | 100 | 35 | .. | 35 | 35 | .. | 50 | 50 | .. | 19 | 19 | 3 | .. | 28 | 28 |
| Total | 489 | 346 | 770 | 253 | 175 | 428 | 415 | 281 | 696 | 166 | 142 | 295 | 60 | 210 | 123 | 331 |

# WARNERS-HARMS BIG DEAL

## TIES UP SEVERAL MUSIC PUBLISH'S

**Harms, DeSylva, Brown & Henderson, Remick's, Harms-Chappelle, Famous Music and Others—$8,500,000 Consideration—Witmarks Not Included—Bobby Crawford General Manager**

### BIGGER POSSIBILITIES

**Use of musical copyrights as a wedge for their picture bookings is one deduction for the whyfore of Warner Bros. absorbing the affiliated Harms Music publishing interests for a consideration of $8,500,000. No definite objective for the deal has been disclosed by either side.**

**The merger takes in more than seven affiliated music publishing companies with Harms and Chappell-Harms (Max and Louis Dreyfuss) as the parent companies; DeSylva, Brown & Henderson (Robert Crawford, pres.); Remick Music Corp. (Jerome Keit, pres.); Green & Stept (Mack Stark, pres.); Famous Music Corp. (Paramount-affiliated theme song publishing subsidiary); T. B. Harms Co., which is a separate, albeit similarly titled publishing company, handling the publications of Jerome Kern exclusively.**

In addition, there are other subcompanies such as the New World Corp., a unit that handles George Gershwin's works in a manner similar to Harms' arrangement on the Kern compositions; Atlas Music Corp., standard music publishers, and the Stege Printing Co., almost wholly owned by Max Dreyfuss, excepting for the few shares which the actual press operators own. Still another music firm is Davis, Coots & Engel, which has yet to open its doors but in which Crawford owns 25%.

Warner Bros. floated the $8,500,840 by listing additional shares of W. B. stock on the N. Y. Stock Exchange. The market value of the 140,364 shares used in the detail totals that $8,421,000.

#### No Business Changes

Business operations will continue without changes. The Warner-Harms merger will have no immediate effect on the affiliated companies or their personnel. To combine under one common roof would be to nullify one secondary objective of the Warners' concern in the music business, i. e. not alone the various sources of income and profits from the different entities but the diversified channels for the exploitation of Warner pictures through the respective theme songs.

Warners some months ago bought out M. Witmark & Sons, perhaps the oldest established popular music house, for a cash consideration of around $1,000,000, retaining all the Witmark family in employ to continue the business.

This deal gave Warners claim on a number of choice composers such as Sigmund Romberg, Oscar Hammerstein, II, Victor Herbert and Karl Hoschna along with other notable operettas. The Harms' deal brings the cream of America's composers into the Warner fold for exclusive services in connection with W. B. pictures. It includes Gershwin, Kern, Friml, DeSylva, Brown & Henderson, Kalmer and Ruby, L. Wolfe Gilbert and Abel Baer and a host of others equally as important if not as prominent.

It places Warner Bros. in complete dominance of the pick of America's musical creators for exclusive use on behalf of Warner pictures.

#### Ultimate Merger

The several interlocking interests point to an ultimate RCA merger of Paramount-Warner. As it is, Harms-Paramount have a subsidiary publishing unit in the Famous Music Corp. With Warner taking over Harms, this Harms-Par agreement remains undisturbed, indicating an amity, at least. This is further cemented by the forthcoming Par-Warner merger. Harms also has an exclusive RKO (Radio Pictures) tie-up, which means that Harms and RCA are in accord.

Harms as a firm rates very importantly. Its active head, Max Dreyfuss, is a millionaire several times over, which insures its economic standing. That also goes for Jerome Kern, who owns the affiliated T. B. Harms Co. (distinguished from Harms, Inc.); that composer, too, is a multi-millionaire. Logical they can be no small factors in the much talked-of RCA-Par-Warner deal.

One strong theory is that Warners look on their musical copyrights now as an important asset and that in the event of an RCA deal, the value of these copyrights would figure importantly in the financial arrangements, Radio is in strong need of a music ally. There are many ways Radio could use tax-free music, i.e., if it controlled a sufficient number of copyrights to avoid tax obligations. That goes for broadcasting, RCA Photophone synchronization, theatre seat taxes to the American Society of Composers, Authors and Publishers, etc.

The other theory, as to the whyfore of Warners' valuation of the Harms affiliated music businesses at over $8,000,000, is that of using these rights as a wedge for booking Warner pictures into competing chain houses; Fox-Loew and RKO theatres, for example. That is, rival producers may get performing rights privileges to necessary compositions controlled by Warners, providing they play ball on bookings of W. B pictures.

#### Profits

Matter of excess profits and investment might figure. The affiliated companies are easily good for an average of $1,000,000 net profit a year. Harms alone has shown profits of a half million to $600,000 on certain good years. Its average was lowered considerably by a slump year in 1928, one of those inevitable things in the music business. It was this factor that held up the long impending merger, when $10,000,000 was the original consideration. Warners had deputized Price, Waterhouse Co., accountants, to audit the Harms books, discovering that the Dreyfuss firm's profits last year were considerably lower. Warner took this as a negative indication, not realizing the precariousness of the music publishing busines catapults a dark horse into the top firm, depending on the public's response to some one or two hits.

#### DeS, B&H's Success

The DeSylva-Brown-Henderson firm, under Crawford's astute direction, has been a terrific success from the very start, although only a couple of years in business. The removal of such three strong writers from the field of free-lances was the basic asset to the firm through these writers' works being removed from the competitive market.

Dreyfuss had a 20% piece of DeS-B-H, but a greater voting power. Hence, Dreyfuss swayed Crawford away from Fox. This was a very delicate thing for Crawford because of the high regard existing between him and William Fox, Winnie Sheehan and Al Lewis. The Fox thing was only a working agreement, more or less of an understanding, without existing contractual conditions.

In view of the big amount of money involved, the Fox people genially regarded Crawford's position. It was this phase which was another deterrent in the deal. Everything was set to close two months ago, but for Crawford's hesitancy.

On the Remick proposition Harms dominated that firm 51%. Harms threw several hits to Remick's, such as "Louise" and "A Precious Little Thing Called Love," both out of Paramount pictures, instead of the Harms-Paramount's own subsidiary (Famous Music Corp.) handling them.

Jot Keit, as the other partner and president of the firm, meantime settled with the Shuberts last week for about $50,000 in the latter's lawsuit, claiming a 50% interest in the Remick firm. Keit had lost out in the lower court before Justice Aaron Levy. The case is on appeal, but the Warner-Harms deal forced a

(Continued on Page 57)

### One on Nap

Hollywood, Aug. 20.

A local 13-year-old boy has painted a picture of Napoleon at Waterloo in which he depicts various picture stars as aides to the Emperor.

Those supporting Nap are Sid Grauman, Adolphe Menjou, Douglas Fairbanks and Charlie Chaplin. In the lower right hand corner Marion Davies is shown administering first aid to Chaplin. Picture is hung in the lobby of the Roosevelt hotel.

## STUNT STEAMED UP RUBBERING WIVES

Pittsburgh, Aug. 20.

Frank Shepherd's exploitation stunt for "A Dangerous Woman" almost ended dangerously for himself and a host of innocent husbands. Shepherd, manager of the Regent, Warners' neighborhood house in East Liberty, picked the names of 1,000 men in his district at random from the phone book. He send out as many perfumed letters in a woman's handwriting. Each read:

"Darling: Meet me in the auditorium of the Regent theatre Monday evening at 8.

"If you fail me, you will discover I am

"A Dangerous Woman."

It wasn't long after the battles started. Many of the rubbering wives opened the letters and called the theatre immediately, demanding a talk with the "dangerous woman." One woman hired an attorney who called the theatre and cursed a blue streak when told what it was all about.

Several of the wives stormed the theatre at the appointed hour, while at least two men came accompanied by bodyguards.

One of the many women who demanded an explanation poured out her heart to Shepherd over the phone with, "We've been married only three months, and I didn't think John would be untrue to me—not so soon, anyhow."

Shepherd had to fight his way through the lobby and had plenty of explaining to do.

## MARION DAVIES' NAME MAY GET IN L. A. 'TIMES'

Los Angeles, Aug. 20.

After seven years the name of Marion Davies may be mentioned in the Los Angeles Times, the coast's most powerful local newspaper and unfriendly to W. R. Hearst.

Gerhold Davis, manager of the Mayan where the picture 'Marianne" is to play, had the ban lifted by appealing to Publisher Harry Chandler on the grounds that it would handicap him in exploiting his attraction.

Chandler informed his editorial department that the Davies name might go, but should not be either over or under-featured.

## 4 Out of 326 School Students' Tests by U

Los Angeles, Aug. 20.

After making screen and voice tests of 326 high school students, Universal has given contracts to two boys, Robert Foster and Ed Morgan, and two girls, Kay McCoy and Alice Doll.

All without previous experience. They will appear in the new series of "Collegians" which Carl Laemmle, Jr., will handle.

### CAMERAMAN'S TEST ROOM

Hollywood, Aug. 20.

For the free use of cameramen in making tests, Coast representatives of Dupont film have opened rooms in the company headquarters. Only place of its kind known on either coast.

Already installed are 10 inkie lamps, with four to come, providing wattage of 30,000.

## Fox Reported Curious Over 1st N. Operation by Warners—May Inquire

William Fox, a 28 percent minority stockholder in First National, is reported curious over the operation of the F. N. Studios in Burbank by Warner Brothers, who hold the remainder of the stock.

The recent departure of Al Rockett as production boss at F. N. on the coast at a salary of $100,000 annually, to almost immediately go with Fox at $175,000 a year, appears to have started the rumors. Rockett left F. N. with a high rep for procuring finished F. N. pictures.

One of the annoyances to Fox, it is said, on the F. N. situation with Warners is the "borrowing" from the Burbank lot of the best equipment to find its way, from the report, to Warners. Another move by the Warners of borrowing the best technicians and mechanics from First National, and holding them at the Warner Studio, is an item Fox is reported strenuously objecting to.

As a minority stockholder, William Fox is declared to have decided he is entitled to make inquiry why the set standard of efficiency of First National might have been impaired by the Warner control. As to what means Fox will adopt to pursue his inquiry is undisclosed, but that the First National matter is considered one of importance by him at present is strongly asserted by the Foxites.

When the Warners acquired control of F. N. through the Stanley Company buy, it was understood that the Stanley and also F. N. would be operated as distinct units.

## NOMINATIONS FOR MERIT AWARDS BY ACADEMY

Los Angeles, Aug. 20.

Nominations for merit awards by Academy of Motion Picture Arts and Sciences are more numerous in each class than last year, with prospects of additional names before final tabulation Aug. 30, final date for nominations.

Names so far received for actors for best performance include: Warner Baxter, Chester Morris, George Bancroft, Emil Jannings, William Boyd, Jean Hersholt, Douglas Fairbanks, Sr., Richard Barthelmess.

Actresses: Ruth Chatterton, Bessie Love, Joan Crawford, Mary Pickford, Nancy Carroll, Phyllis Haver, Greta Garbo.

Directors: Harry Beaumont, Roland West, Josef Von Sternberg, Alan Crosland, Clarence Brown, Ernst Lubitsch.

Writers: Elliott Clawson, Roland West, Jules Furthman, Tom Barry, Hans Kraly, Garrett Fort, Jack Cunningham, Josephine Lovett.

Cameramen: Harry Fischbeck, John Mescall, George Barnes, Carl Struss, Clyde DeBinna, Conrad Wills, Charles Stumar, Henry Sharp.

Art directors: Hans Drier, Cedric Gibbons, W. C. Menzies, Edward Jewell, W. S. Darling.

For best productions: "The Patriot," "Alibi," "On With the Show," "Our Dancing Daughters," "In Old Arizona," "White Shadows in South Seas," "Four Sons," "Broadway Melody."

## Col's Cohan for "Flight"

Columbia Pictures has taken the Cohan theatre on Broadway for two months from this week. Sept. 9 it will open its aerial special, "Flight," in the house at $2.

Another Col special, the Belle Baker talker, will likely appear there before Col's tenancy expires.

Columbia secured the theatre under a sub-lease from Howard Hughes, who intends at some indefinite time to show his two-year-old "Hell's Angel" there. It is also an aviation film.

Harry Cohn, Col's producing chieftain on the coast, has "Flight" ready to show and may fly with it to New York next week.

## Fox Theatres Only

Los Angeles, Aug. 20.

Report here is that all theatre circuits now operated by Fox will be under the sole Fox name banner by Jan. 1 with but divisional designation to distinguish the location.

According to this, the Fox West Coast chain will become Fox Theatres, Western Division. Whether this means that the Loew name is to be dropped is not known, but such action is considered likely.

### BARRYMORE'S CRUISER

Hollywood, Aug. 20.

John Barrymore, who owns the sailing yacht Mariner, two time winner of trans-Pacific race to Honolulu, is building a steel cruiser, 120 feet long.

There will two 175-h. p. engines, driving the craft 12 knots an hour. C ra will be 5,000 miles.

### GILBERTS BACK OCT. 10

Hollywood, Aug. 20.

John Gilbert and Ina Claire are due back here from Europe Oct. 10. Gilbert will then on his first picture, "Tale of Two Cities," under his new $300,000 a pic con t ct.

Miss Claire has two more to make for Pathe, after which it is likely she will go M-G-M.

## PUBLIX STUDIO IN FT. LEE FOR PROLOGS

Publix is taking over the old Hudson Heights studio, near Fort Lee, to renovate and use for the making of prologs for their "B" and "C" circuit houses. Regular deluxe Publix units playing the Paramount theatre, New York, will be the basis and nucleus of the canned prologs.

Publix production department will have general charge, with Paul Ash to have a part in the supervision by report. Facilities of the Paramount studio, Long Island, did not permit extra strain of the proposed Publix prologs. Hence separate unit and studio.

## "Journey's End" in N. Y.

"Journey's End" will be made by Tiffany-Stahl in New York at the RCA studio. It is the intention to use practically the entire original all-English cast now playing at the Miller Theatre, New York.

It is understood that Tiffany intends to do the war piece exactly as is with no women written in. This is in line with an intention to fool the pessimists who predicted the play would be "Hollywoodized" with a lot of added effects.

## M-G's '30 Revue

Hollywood, Aug. 20.

Harry Rapf is preparing "Hollywood Revue of 1930." Plan for this picture is much different than for the one just released.

Skits on topical plays, as travesties, will be introduced, as well as satires on the company's own picture productions.

Feature is to be finished for release around Feb. 1.

### A. J.'S CIRCUS

Chicago, Aug. 20.

A. J. Balaban turned his Glencoe estate into a circus for 300 friends Sunday night.

Tents were put up on the lawn and the house was converted to a ballroom, with animals, acts and music.

# British Film Field

(Continued from page 2)

apparently figured the Ostrers would not go through with the offer to buy the 1,300,000 unissued common at such a price.

Chief of these articles was this (pardon the language, it was drawn up by attorneys, not newspaper men):—

"No vote in respect of any ordinary share shall be given or tendered at any General Meeting of the Company by or on behalf of any individual member who is not of British nationality or by or on behalf of any foreign corporation or any corporation under foreign control or by or on behalf of any person or corporation holding such ordinary share as trustee or nominee directly or indirectly for or on behalf of any individual who is not of British nationality or any foreign corporation or any corporation under foreign control."

Or what have you.

### The Battle Starts

Anyway, the Ostrers accepted. And a battle started. They now had 1,300,000 odd shares, plus their 40% or more of the Gaumont Trust, and in effect they seem to have said to the Bromheads "now what's the use of you boys getting all het up? Why not make a deal with us while the dealing's good and get the big figure for your stock? Bimeby, if you go on scrapping with us, the stock may get way down, and you'll be out maybe around 2,000,000 between you."

And then, perhaps, they thought about the old home and their life savings, and decided they hadn't done so awful bad if they pulled out of all the scrapping and collected nigh $3,250,000 between them and some more. 'Cause they owned jointly with the Ostrers the F.B.O. concern here, and they sold out on that, too.

Difficult to figure out what Fox will do. Appears to hold through Ostrer's around 60% control. And the Gaumont Corporation, apart from its theatres, consists of three distributing houses, one (Gaumont) handling the Ufa and presently the Tiffany product, another (Ideal Co.) tied up with RKO Pictures, and the other (W. & F. Co.) handling Gainsborough product and possibly the new Cochran-de Courville-Walls line-up from British & Dominions Co.

Considered likely Fox may eventually wash out two of the distributing concerns, using one to handle outside and Continental stuff bought for this market. This would mean a wholesale application of the axe in a business which in this country is pretty well shot up as it is.

### One Makes Dough

Gainsborough, the producing end of the Ostrer interests, had its meeting this 7th. Net profits are $60,775, and a dividend of 8% is paid on the common.

C. M. Woolf, chairman, told a minimum guaranteed of $250,000 comes from Tiffany on "Journey's End," and another of $125,000 on "Woman to Woman," dialog film now being made by Victor Saville for Gainsborough in New York. Studios, once owned by Paramount when it had a throw at production here, have been wired, with two floors in action and a third coming. The $5 common is around $2.25 on the market despite paying 8%, while the Gaumont-British stock, which paid 6% at last dividend, keeps around $4.75 for the $2.50 common.

Gainsborough's showing is a lot better than most of the other producing companies, most being in the red where accounts have been revealed, and others still ducking to the full legal time before coming through with their sad story. Blattner Corporation has nearly run the full time, but keeps saying there's plenty profit and a good balance sheet coming.

Anyway, one good thing is, no one's trying any flotations at the moment. Waiting for the fall—and the fall guys—maybe.

### Show Business Good

Rain for the holiday season has helped out the box offices, especially in the beach resorts. Tuesday, day after Bank Holiday, with an all-wet day, Brighton got a holiday hangover which filled the houses from soon after mid-day, and London was playing to full-up almost every place from opening. Not much slide rest of the week, either, with weather still broken and the town full of butter-and-eggs.

"Broadway" breaking house records at Weston-super-Mare (beach resort) and Manchester (cotton town), while in town "Blackmail" keeping the Capitol full in second week and will stay; "Bulldog Drummond" showing no sign of sliding at Tivoli, and "Cocoanuts" doing Paramount at Carlton, which Par now runs in conjunction with the Plaza. Empire's regular surefire business with "Idle Rich," this M-G-M house being a place folk now go as a habit. Stoll doing mostly SRO with "Thru Different Eyes."

### Okay Goes for W. E. Too

Decision of Western Electric licenses reported last week to appoint independent experts to pass on equipments before distributors decide to book over them will include Western Electric wiring as well as all others. This is regarded as first sign here of break from W. E. domination, especially as the examiners are not being drawn from W. E., nor will they have any contact there. Licensees concerned are looking for bachelors of science and other ritzy electricians, whose instructions will apparently not be to go to W. E. for advice and training.

Meantime, couple of the W. E. heads here reported as saying privately they're not only opposed to interchangeability all round the map, but they're going to tighten up the screws.

### Laemmle After Trade Papers?

Good reasons for believing Der Film of Germany is dickering to buy Bioscope, a London trade paper, with idea behind to acquire a French trade journal also, combine the three and sell out to Carl Laemmle. Just what Carl could do with a trade paper in this country seems a bit vague.

## New Bridge of Sighs

Hollywood, Aug. 20.

A studio Bridge of Sighs now connects the M-G executive chambers with the new sound projection room.

Many walks across this span will be the deciding point for actors and directors.

## BUSTED INDIE PRODUCER USING EQUITY FOR ALIBI

Announcements are running way ahead of accomplishments in the indie producer group around New York. Equity has by common consent been elected to the role of chief alibi.

Companies of flamboyant plans and little cash can find Equity a convenient and welcome face-saver and sheriff-staller. Every delay, every hitch, every exploded pipe dream is blamed on Equity.

Even Powers Cinephone, which announced itself prepared to accept Equity conditions, has lapsed into quietude and nothing is heard of that big epic.

Another indie studio is making shorts with no visible method of getting distribution and with an outsider holding the bag.

Still another studio that sprang up with the sound boom is on the threshold of bankruptcy, having limited itself in equipment to shorts. There's half a dozen placed labeled sound studios and the center of shoestring activities that never seem to get beyond conversation. They all blame Equity.

## Pathe's Profit

Pathe's financial statement for the first six months of '29 is due this week. It is reported to show a net of $600,000 equivalent to $1,500,000 on the year.

A couple of years ago Pathe was going in the red so much monthly the accountants had to quit from dizziness.

The forthcoming statement does not account for the rise this week in Pathe stock.

## CRUZE'S DISTRIBUTION

Hollywood, Aug. 20.

Allied Photoplays, Inc., will organize 26 exchanges in the United States and Canada for distribution James Cruze Inc., product, schedule of which calls for 26 features for 1929-30. H. Thomas and Samuel Zierler, New York indie exchange men, will be in charge.

First picture to be released by Allied will be "The Great Gabbo."

### Nancy Carroll's Next

Los Angeles, Aug. 20.

Nancy Carroll, who left for New York last week on a short vacation, upon her return will do the screen version of Joseph Conrad's "Victory" for Paramount.

O. H. P. Garett is writing the dialog and William Wellman will direct.

They Draw 'Em In

**MARY AND MARGARET GIBB**

America's only native born "Siamese" twins, appearing with their mother, Billy Reinhart and Lou and Les Sherr. True record breakers. Opening Sept. 1.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1560 Broadway, New York.

## EQUITY'S VAIN APPEAL TO N. Y. LABOR LEADERS

Equity on the coast, per Frank Gillmore made a strong appeal last week to allied unions in New York.

It was presumed Gillmore wanted to go before the Equity general meeting Saturday night in Hollywood with the assurances of tangible union support. One story in New York was that Gillmore would make a personal plea by phone to William Green, president of the A. F. of L. That appeal had not reached Green in Atlantic City from the account up to late Saturday afternoon, with the coast Equity meeting to shortly convene.

One of the important union stage union leaders in New York upon receipt of Gillmore's request is reported to have diplomatically replied if Gillmore were to return to New York, attempting to settle in the east what he evidently was unable to do in the west, the union man would co-operate to bring about some adjustment and would try to persuade other show union men to take part.

### No Logic

But while Gillmore remained on the coast, the leader is quoted as answering, unable to hold Equity's membership solidly, he (leader) could not see the logic of attempting to interject other unions into the situation.

This is said to be parallel to the coast situation between Equity and the studio unions as well as the other unions out there.

Gillmore had placed some dependence upon assistance at the critical moment from the affiliated unions.

Washington, Aug. 20.

Frank Gillmore and Equity did not at any time during the West coast battle ask the American Federation of Labor for any assistance other than advise, stated William Green, president of the federation, when queried in Atlantic City where he was presiding last week over the meeting of the executive council of the labor body.

Green stated that Gillmore never approached the subject as to the calling of sympathetic strikes amongst the unionized crafts of the studios.

Asked if he had any hand in advising Gillmore to withdraw at this time, Green stated he had not communicated with the Equity head during the past two weeks. He added that only information he had on the withdrawal came from the newspapers.

## "HOLMES" CAST COMPLETE

Harry C. Morey will play the villain, Moriarty, in Paramount's "Return of Sherlock Holmes," which Basil Dean is directing at the Astoria, L. I., studio.

It completes the cast.

### Dress Suit Dialog

Universal has acquired the dialog rights to "Skinner's Dress Suit" from Henry Irving Dodge.

Silent version was made by Universal five years ago with Reginald Denny starred.

### Anthony Titling Silents

De Leon Anthony will title all the silent versions of Warner's productions.

## Break for "Extras"

The West Coast fracas is proving the greatest kind of a boon to extras.

Recently arrived Hollywoodians say that around 6,000 extras are always out of work, regardless of seasons, and that their conscriptions to Equity ordered by Frank Gillmore guarantee them $1.50 a day when they are idle.

## Australia

(Continued from page 2)

"Homestruck" with business off. Hoyts.

**Crystal Palace**—(Silent.) "The Wild Party" and "Woman from Luna." Not much coin.

(Following second run houses in Sydney are now wired: Winter Garden, Enmore, Arcadia, Clovely, King's Cross, Randwick, West's, Hub, Chatswood.)

### MELBOURNE

**His Majesty's**—"A Night Out." W. T.
**Royal**—"Dracula."
**King's**—"The Squatter's Daughter."
**Tivoli**—"Tivoli Follies 1929," with Joe Marks & Co.
**Bijou**—Mike Connor's Revue. Fullers.

**Pictures**

**Regent**—(Wired.) "The Vallant" and shorts. Hoyts.
**Capitol**—(Wired.) "The Broadway Melody," shorts and Jan Ruhini. Phillip management.
**State**—(Wired.) "The Wild Party," Bob McQuestion and Band.
**Plaza**—(Wired.) "Alias Jimmy Valentine." Hoyts.
**Hoyt's**—(Wired.) "Submarine," Kentucky Jubilee Singers. Hoyts.
**Athenaeum**—(Wired.) "The Innocents of Paris." Union-Carroll management.

### BRISBANE

**Empire**—Masie Gay & Co. Fullers.
**His Majesty's**—"The Patsy" with Australian cast playing for W. T.
**Royal**—Stock Co.

**Pictures**

**Wintergarden**—(Wired.) "The Terror." U. T.
**Savoy**—(Wired.) "In Old Arizona."
**Tivoli**—(Wired.) "Redskin." U. T.
**Valley**—(Wired.) "Close Harmony." Carroll.

### CHATTER

Most managements carrying announcements in daily ads that prices charged are same as talkers, or that attraction is not talker but spoken by real actors.

"Outward Bound" being revived at Savoy, Sydney, by Reuben Baker, independent, with business weak.

Fullers are touring "Lido Lady" in the smalls to great success. W. T. also find business payable away from the city.

Sir Harry Lauder leaves this week for a season in America. Comedian played a short engagement in Melbourne only.

Carrolls are playing "The Wrecker" in Adelaide with success. The Carrolls will import several new attractions here for next season playing them by arrangement with W. T.

W. T. reviving "A Night Out" in Melbourne with Alfred Frith and Helen Patterson featured. Same two will be featured in "Five o'Clock Girl" in Sydney this month.

Gladys Moncrieff, singer, recently with Fullers, has branched out on own and will produce "The Zeppelin Terror" in Melbourne. Husband will look after financial side.

Hugh J. Ward, one-time big theatrical man, now interested in real estate and has quit show business for good. Youngest son recently appointed staff Australian Museum giving up stage career to accept appointment.

Pavlowa did not do very well in Adelaide.

"Young Woodley" is touring New Zealand successfully for W. T. Another W. T. unit is "The Kentucky Singers," playing a concert season in each town in New Zealand before coming here. Principals include Arthur Gaines, Robert Caver, Archie Gross, William Versey, Arthur Payne and Matt Housely. Charles Westamcott, g. m. W. T., gone across to look the bunch over.

Complete colored ballet arrived here for W. T. production of "Show Boat," opening in Melbourne.

Oscar Worsted, a youngster in the game, has been appointed g. m. of W. T. during the absence of Charles Westmacott in New Zealand. W. T. have some nippy boys in their organization.

Company arrived here for the presentation of "Journey's End," opening in Melbourne under the W. T. management.

The Carrolls cleaned up with the concert tour of Alexander Brailowsky here. Carrolls will import further concert celebrities during the season.

Rufe Naylor says he will not stay put, but will reopen his Empire, Sydney, at an early date with "The Apache," a play Naylor has had in the storehouse for many moons. They have tried about everything at this theatre, with generally poor results. "Sunny" was about the only show that got anything at all. Naylor gave out that the house will not stay closed and that Ernest Rolls will produce again for him. Pity such a beautiful theatre cannot get going properly.

### PICTURES

Lyceum, Lyric and King's Cross theatres since going talker have dropped their orchestra boys, playing canned stuff only.

"Weary River" will come into the Haymarket, Sydney, for a run following "On Trial." U. T. will direct season.

"Abie's Irish Rose" got big money for week's run at Capitol, Sydney, grossing about the best in city on the week.

Union Theatres putting out big publicity campaign for "The Singing Fool," which comes into St. James's, Sydney, for an extended season next month. Picture has been here many months awaiting suitable release date.

# Equity Fight Has Cost Hollywood Merchants Plenty

Hollywood, Aug. 20.

Hollywood boulevard merchants have been losing thousands of dollars weekly as a result of the Equity-film battle. Situation has a unique double-edged effect in that it is bringing some of the shops new business from unexpected quarters.

Hardest hit have been those shops which have catered almost exclusively to an established film actor trade, the greatest pinch being felt in unpaid charge accounts. Many merchants report that collection on charge accounts, dated prior to June 5, have dropped almost 75 per cent. New business has also been seriously affected. Percentage of drop on this angle for those merchants most seriously affected runs anywhere from 20 to 60 per cent. among established patrons, whom they have heretofore been able to depend upon regularly.

### Can't Doll Up

Haberdasheries, gown shops, and beauty parlors are those which have felt the pinch most stringently. One slant on the situation, as brought out by some merchants given to statistics, is their statement that for more than a year, owing to the talking picture revolution, there has existed an almost 65 per cent. unemployment situation among those dependent directly upon pictures for their livelihood. Equity fight only served to intensify this condition slightly, they say, the effect being far less notable than if the battle had started in the middle of a particularly active season.

Catering to Equity, with offers of percentage reductions in prices to those patrons showing Equity cards, has proved beneficial chiefly to the food markets. Those who have tied up with Equity on this sort of arrangement report an increase in business.

It is said, however, that a certain amount of new business comes from players who until recent weeks rarely had money to spend. With the Equity players out of the field, the producers have been giving work to many who have done nothing for months, even years in some cases. These people are now spending.

General percentage of loss is virtually impossible to figure, as there is no consistency in the effect the situation has had on the various types of shops.

## New Color Process Needs Only Its Own Lens

Hollywood, Aug. 20.

A new color process is about ready to make its bow. Company named Cinema Color, Inc., has already been formed and its stock fully subscribed to by eastern bankers and capitalists headed by Andrew Warmington, former local auto dealer. It is secretly headquartered in a downtown office building laying out definite plans of operation.

New process is said to record the natural colors on ordinary stock film by special lens placed over the glass of the regulation picture camera. Projection is on the same principle. Lenses for projection machines can be manufactured and retailed to the exhibitor at around $25 according to the claim.

No special make-up or additional studio lighting is required and there is no need of a particular process to bring out the colors. Invention rests solely in the lens.

# SMALLER FIRMS MAY GO IN

## MERGER REPORTS NAME COL AND U

**Show Belief Paramount-Warner Deal in Bag—RCA to follow—Fox Rumored in Big Undisclosed Deal—Amusement Stocks Shooting Up, Including Pathe**

### DEPT. JUSTICE ANGLE

With the picture insiders apparently accepting that the Paramount-Warner combine is in the bag, with the Radio Corporation's show subsidiaries to follow at a convenient date into the same combination, reports have veered around to the independent film producers and how they will be distributed.

An unexplained angle on the attitude of the Department of Justice toward the Par-Warner merge through the holdup on Fox and Loew under not exactly similar circumstances is causing wonderment. One story is that the government's legal foundry doesn't object to two companies getting together if going under one head or holding company along the lines of the Radio-Keith-Orpheum formation. As to the actual merger of those two companies, at present the department is not committed officially, as with Fox-Loew. But on the theory that if Par-Warner hooked in under one holding company, RCA might then purchase that holding company it would then, by keeing it distinct, still be within the approval of the department with but two working corporate companies out of three.

After that rather complicated proposition is disposed of by the wiser ones, they hint that William Fox has a big deal on, but fail to vouchsafe any sane information upon it. One rumor is that if RCA doesn't hook up with the Par-Warner thing, it will with Fox, while another is that if RCA does hook with the pending combine, Fox will deal with Western Electric in a big way, to oppose the RCA-General Electric end.

#### Television

Everyone appears to concede that the electrics, headed by the American Telegraph & Telephone Co., are on their way to run the show business. That is expected to become a fact before Television arrives, with A. T. & T. also the boss of that, through its subsidiaries. Just who or what companies will be the operators of the show business meanwhile will naturally and eventually develop.

Of the outside or smaller producers, the alignment to date is for Columbia to ease in with Fox and Universal lined up with Paramount. There are others, like Tiffany-Stahl and Pathe, but no reports are out concerning them, other than Pathe has a legit deal on.

T-S is backed by L. A. Young, the wealthy and important Detroiter. Young is reported to have lately permitted the Fisher brothers of Detroit to invest in T-S, and the Fisheres are no pikers. They built a $5,000,000 theatre in Detroit as a hobby and threw it into Balaban & Katz as a gift to operate. Young is said to have stated he will not merge. T-S is now with RKO (RCA) on the 5,000 indie exhib tie in.

#### Need Product

Reaching out for the smaller producers is brought about, from the account, from the realization of the chains there must be a complete base of supply for full length picture product. With the picture theatres over here requiring 700 or more features yearly, all of the big producers combined would not dare to produce that many in as many studios.

Fox has been angling around with Columbia for some time. Columbia is mainly the Cohn brothers with Joe Brandt. They lately were corralled by the bankers, but for only a moderate amount. Columbia is reported an expectant $2,000,000 net maker this year (this estimate by the trade) and Universal will reap between $5,000,000 and $6,000,000, according to the same estimaters.

Carl Laemmle is reported cutting his current European visit short and returning, to take up the matter of going over to Paramount with Adolph Zukor. There may be a sentimental friendship matter in the rumored Par-U deal as well, between Messrs. Zukor and Laemmle. They have been social and business friends for years and both pioneers in the film industry.

No more details than the usual are escaping on the Par-Warner matter. Any number of unauthenticated reports, as to composition of the holding company, operation, etc., with likewise denials in quarters that the deal is underway.

Since Saturday the amusement stock quotations have been shooting up, especially Paramount, Warners, Fox and Pathe.

### Cuttin' It Down

Hollywood, Aug. 20.

Independent studio has discovered how to cut down its overhead on musicians. Plant is first recording the songs to be used without cameras and then using the playback horns for accompaniment to the dancing action for the lens.

Method makes the musicians necessary only once and does away with the heavy overtime on rehearsals, the group or solo dancing simply being whipped into shape to the tune of the number already recorded and played back as often as wanted.

Claim is made that the instrumental expenses has been cut to one-third of the former figure with results satisfactory.

## FOX PROFITS SOAR, IN LINE WITH OTHER CO.'S

Fox reports for the six months ending June 30 a profit of $6,134,377 after charges, but before federal taxes, compared with $2,883,494 for the same period of 1928. Per share net represented in the figures is $6.11 after allowance for taxes for the 1929 period and $3.45 for the same half of 1928 before taxes.

Profit for the June quarter was even more brilliant than the combined showing of the six months standing at $3,087,238, against $1,431,651.

Figures just published do not include income from Fox Theatres or Loew's, Inc., in the latter of which Fox has a controlling interest.

Fox is the last of the big film companies to report for the half year, and its return is in line with the prosperity disclosed by the others—Warner Bros., estimated at better than $15,000,000 for the year and Paramount figured at between $6 and $7 a share of common.

Fox has outstanding 920,660 shares of A and B combined.

### MURRAY'S U CONTRACT

Hollywood, Aug. 20.

Result of James Murray's work opposite Mary Nolan in "The Shanghai Lady" won him a long term contract with Universal.

### AL ROCKETT WITH FOX

Los Angeles, Aug. 20.

Al Rockett, recently with First National as production head, will join Fox in October.

He will work with Sol Wurtzel.

#### Woman Color Expert

Hollywood, Aug. 20.

Mrs. Natalie Kalmus, wife of Dr. H. T. Kalmus, head of Technicolor, is acting as color expert on Paramount's "If I Were King."

This is Par's first all-color musical.

## METRO'S GIRL SIGN BALLYHOO

New York got a sample of the Hollywood species of Barnumesque when Metro's "Hollywood Revue" started at the Astor Aug. 14.

A grand ballyhoo of 26 Chester Hale girls singing and dancing perched high above the street on the eight-foot letters of the electric sign on the front of the theatre was it.

Traffic was tied into a knot as pedestrians stood for hours, fascinated by this unique publicity stunt. The girls sang and went through a few simple steps. They were protected against dizziness by straps about their waists, attached to special bars. Whole sign was covered by white drapes pulled together between ballyhoos and bearing the legend: "The Human Billboard."

M-G-M officials momentarily expected to be summarily ordered by the police department to discontinue the living poster, but the cops were pleasant about it despite the mobs at the height of the theatre congestion. Around 15,000 continuously packed the square.

Gag varied considerably from the idea as employed for the same picture in Hollywood. There it was used as a highway billboard not adjacent to the theatre. On the coast billboard the girls, fewer in number, were posed as a tableau in and over the letters, and without singing or dancing.

#### Picture Liked

Concededly as brilliant a picture opening as New York has ever witnessed, "Hollywood Revue" carried away good notices from all but a couple of reviewers and impressed the Broadway mob generally as a click, although shy of the proportions of "Broadway Melody" and missing color for ensembles.

A laugh was created by the Lucky Strike electric sign immediately above the Astor theatre and reading "See Them Made Below," referring to the Lucky Strike exhibition factory on the street level.

### CHANGE IN DIRECTORS

Hollywood, Aug. 20.

Lionel Barrymore, instead of Robert Z. Leonard, will direct Lawrence Tibbetts in "The Rogue Song" for M-G-M. Original title of picture was "Gypsy Love."

Switch in directors brought about because Tibbetts must return to begin rehearsals with the Metropolitan Opera Company Oct. 1 and Leonard will not be finished with "Mary Ann" until after Labor Day. He will then do "House of Troy" with Ramon Novarro.

### AL COHN WITH W. B.

Hollywood, Aug. 20.

Alfred A. Cohn quits Christies this week as associate producer to join Warners' Bros. as an associate executive.

Cohn will be in charge of production of dramatic shorts. He produced the O. R. Cohen series for Christie.

### RADIO'S WAR SPECIAL

Hollywood, Aug. 20.

J. Herbert Brenon will make "The Case of Sergeant Grischa," German war novel, as a super production for Radio.

This replaces "High River," which he was originally scheduled to direct.

#### Special Train

Hollywood, Aug. 20.

Inspiration will use 11 freight cars in shipping its equipment for "The Little Pirate" to Tampa, Fla. Henry King will direct.

With the exception of one sequence entire picture will be made in that sector.

#### Bebe Daniels on Discs

Bebe Daniels will record the songs she sung in Radio Pictures, "Rio Rita," for Victor records.

## "Chameleon" Miller, Ill. Exhib Pres., Bars "Variety" for "Secret" Story

Chicago, Aug. 20.

The Illinois Exhibitors' Association, through Jack Miller, its president, has barred Variety from its offices.

The barring was ordered by Miller because this paper published the report of a secret meeting between Charlie Pettijohn, Miller and others, concerning police censorship of films in Chicago.

Before the story was published Miller was asked for a statement. He declined to give any. He was then asked if the exhibitors would be notified of the meeting and answered that they would not.

Miller threatened trouble if Variety printed anything about the meeting.

Miller at one time was connected with the picture operators' union. Later, he walked out on the operators and affiliated himself with the exhibitors to fight the unions. At several meetings of operators and musicians' unions with exhibitor representatives, union heads have flatly refused to deal with Miller, because of his chameleon habits.

### High Speed Sound

Hollywood, Aug. 20.

Paramount has constructed a high speed sound recording truck for use in recording traveling shots. Complete sound recording equipment is mounted on a van capable of making 50 miles an hour.

First real test was in George Bancroft's "The Mighty" at more than 40 miles an hour. Results said to be entirely satisfactory.

## Chi Censors May Be Up for Contempt Over 'Alibi' Permit

Chicago, Aug. 20.

With the Chicago board of censors withholding permit following the granting of a permanent injunction by Judge Harry Fisher of the Superior Court Aug. 6 to United Artists for the presentation of "Alibi," the board members may be cited for contempt of court.

U. A. arranged in April to show "Alibi," but the censors would not grant the permit. U. A. appealed to the police commissioner, who turned in an unfavorable opinion.

Judge Fisher granted a temporary injunction and after seeing the picture made the injunction permanent. The censors claimed the picture ridiculed the police.

Judge Fisher has come into considerable prominence of late as a champion of people's rights. He granted a temporary injunction to the dog tracks, restraining the state's attorney and sheriff from continuing their numerous raids, and directed a denunciation at reformers.

In connection with "Alibi," he said: "Censorship is a form of tyranny at best, and abhorrent to ideals of the American people."

Harry D. Buckley and Cresson E. Smith are looking after U. A.'s interests.

New York's U. A. office yesterday stated "Alibi" will open in the U. A. house in Chicago either Friday or the following Friday (Aug. 30). It will follow in "On With the Show" out there.

## Edward Gilben Killed in Auto on R. R. Crossing

Albany, Aug. 20.

Edward Gilben, 30, publicity man for Metro, was killed recently when an automobile in which he was driving from Albany to New York, was demolished by a New York, New Haven & Hartford train at a crossing near South Milbrook, outside of Poughkeepsie, N. Y.

Gilben's machine was tossed 100 feet from the crossing and his body carried along in the wreckage. He was picked up by a passing motorist and taken to Vassar Hospital in Poukhkeepsie, where he died soon after.

State troopers who investigated the accident reported that the picture man was alone in the car and that apparently he had driven onto the crossing just ahead of the engine. Engineer claimed he sounded the usual toot at the crossing, which was protected by warning signs.

Accident occurred at six p. m. Identification was established from papers Gilben carried.

## SAM KATZ' SURPRISE MARRIAGE LAST WEEK

Sam Katz put over a 100 surprise marriage Saturday at Stamford, Conn., when Eleanor Ambrose, widow of Maurice, became Mrs. Katz. The couple had known each other for a year or more. Few of Katz's most intimate friends were aware of the impending event. Mrs. Katz arrived on the Aquitania, having been abroad for some time.

Arrangements were secretly made in Stamford, with the Connecticut law requiring three days' elapse between the issuance of the license and the ceremony. Usually from the Connecticut towns there is a leak on secret marriages through the New York dailies carrying a special payroll account for such tips. Katz appears to have effectually bottled up the information, with no account until the day of the wedding.

Mrs. Katz, as Eleanor Ambrose, came east from Newton, Kans. Her sister was a professional and Eleanor became a dancer. Upon Maurice's former partner marrying a South American, without notice to Maurice, he chose Miss Ambrose for a partner, marrying her about six months later.

Maurice died in Switzerland in 1926.

It is also Katz's second marriage. He was a widower, the first Mrs. Katz, nee Ida Balaban, of Chicago, having died in 1923, about two years after she had wed.

The Katz are on a honeymoon trip, to be gone about two weeks.

### STONE'S SILENTS

Hollywood, Aug. 20.

John Stone has been placed in charge of the silent version department of Fox.

Staff of 30 is eliminating and adding titles to the 1929-30 products.

### MAKING "DOVE" TALK

Roland West is now preparing a dialog screen treatment for the remaking of "The Dove," United Artists.

It will co-feature Lupe Velez and Chester Morris.

#### Dowling Starts Sept. 12

Hollywood, Aug. 20.

Eddie Dowling's "Blaze o'Glory," semi-post war story, instead of "A Year and a Day," goes into production Sept. 12 at Metropolitan studios.

#### Edwards' Kiddie Short

Hollywood, Aug. 20.

Gus Edwards is to make a short on his front porch. It will be called "Baby Follies."

Subject is a two reeler in color.

# "Living Billboard" Exploitation Fails to Keep "B'way" in Pittsb'g—$15,000

Pittsburgh, Aug. 20.
(Draw Pop 1,000,000)
Weather: fair and cool

Sudden respite from heat wave welcomed. Things looked up preceptibly in what should have been just an average week.

U's "Broadway" took it on chin in first week, despite some extensive exploitation, hardly doing $15,000 for first six days. Notices not so favorable and picture goes out Saturday to make way for "Say It With Songs." Only second or third time since Grand went on run policy that picture has stayed but a fortnight.

Greta Garbo proved at Penn she's b.o. silent or otherwise, in "The Single Standard." Around $33,000, with stage show probably helping some.

Stanley had a lemon boy in "Irish Eyes," and tumbled to around $27,000, several grand under preceding week. Colleen Moore liked but picture wasn't.

"She Goes To War," proved that war pictures are about washed up. $9,000. Sophie Tucker in "Honky Tonk," climbed the Enright, though Dick Powell, m.c., is developing into real draw. Harris just so-so with "The Fall of Eve."

Neighborhood houses have had plenty of grief this summer.

**Estimates for Last Week**

**Penn** (Loew's-UA) (3,300; 25-35-60-75). "Single Standard," silent, (M-G-M). That silent, yet $33,000 and excellent. Publix unit, "Over the Top," on stage helped.

**Stanley** (WB) (3,600; 25-35-60), "Irish Eyes," dialog (FN) not so hot. $27,000, not bad but considerable drop over preceding week. Brooke Johns in 2d week as m.c. New bill, "The Hottentot," (WB) opened Friday.

**Grand** (WB) (2,000; 50-75). "Broadway," (U). Never got started and did poor $15,000 for first week. Picture heavily exploited but didn't seem to help catch on. Used living billboard on marquee for first couple of days and "Broadway" signs plastered on every available snipe shot in city. Notices mildly unfavorable and picture goes out Saturday to make way for "Say It With Songs," (WB). First time in months that Grand has dumped picture after two weeks.

**Aldine** (Loew's) (1,900; 35-50), "She Goes To War," silent (UA) not so forte. About $9,000, proving war pictures about washed up here.

**Enright** (WB) (3,800; 25-35-40-60), "Honky Tonk," (WB). Did nice biz, with Sophie Tusker's name responsible. Stage show "Chinese Nights."

**Harris,** Usual mild biz with "Fall of Eve," (Col).

## Fox 'Follies' and Lombardo $27,000 and $23,000, K. C.

Kansas City, Aug. 20.

A heavily featured band, Guy Lombardo's Royal Canadians, at the Mainstreet, and a heavily featured picture, Fox "Follies" at Pantages, were the outstanding draws of the week, with the other first run houses trailing far behind.

Royal with "Four Feathers" in for three or four weeks got away to a nice start with a special premier opening. First week held up nicely. Loew's Midland had "Evangeline," but developed no draw. Outside of some of the mats the week a financial disappointment.

"Charming Sinners" at the Newman proved interesting to the femmes.

**Estimates for Last Week**

**Mainstreet**—"Half Marriage" (RKO) (3,200; 25-35-50-60). Picture first of new RKO's here and good entertainment. Big draw Guy Lombardo's band. Other stages acts. $23,000.

**Newman** — "Charming Sinners" (Par) (1,890; 25-35-60). Well acted, poor story. $16,300.

**Pantages**—Fox Movietone "Follies" (Fox) (2,200; 25-35-50-75). First of screen revues to follow "Broadway Melody" with the producers putting everything into it and it's some picture. Despite length of picture stage show not cut. Terrific week with one show extra daily necessary. $27,000.

**Loew's Midland** — "Evangeline" (U.A.) (4,000; 25-35-50). Dolores Del Rio costume story uninteresting, but given fine production. Opening was poor and never had chance. Matinee business only saved it. $13,000.

### Sherman Directing "Alley"

Los Angeles, Aug. 20.

Lowell Sherman will direct and act in "Peacock Alley" for Tiffany-Stahl. This story was done silent with Mae Murray, who will be in the dialog version.

Production starts Sept. 4.

## NO LEGIT HOUSE NOW OPEN IN BOSTON

Boston, Aug. 20.
(Drawing Population, 850,000)
Weather: Warm

Every legit theatre in Beantown is closed for the first time in years. It helped the picture houses to register nice trade. Metropolitan recovering from its nosedive of the week before submitted a snappy $49,200 with "Dr. Fu Manchu."

Publix's new house, Uptown, formerely the St. James, having been refrigerated and given a heavy advertising exploitation has been running nearly capacity for two weeks with "Show Boat."

Loew's State was disappointed in "Thunder," expected to hit $20,000, but was under $15,000. Due in part to hot weather and refrigerated competition.

**Estimates for Last Week**

**Metropolitan** (4,380; 50-75) — "Mysterious Dr. Fu Manchu" (Par). $49,200.

**State** (4,000; 35-50)—"Thunder" (M-G-M). $14,800.

**Keith Albee** (3,000; 50-60—"Masquerade" (Pathe). $22,500.

**Uptown** (1,300; 40-60)—"Show Boat," $10,500.

**Memorial**—St. Vaude., about $15,000.

## "Single Standard" Hits High at 5th Ave., Seattle

(Drawing Population, 525,000)
Weather: Cool

Seattle, Aug. 20.

Grind and lower admission prices at Orpheum brought the vaude house to the fore as a bidder for the show money of this village. "Street Girl" (FN) as the talker to introduce the new policy, with vaude that was not so hot. But the new prices with effort to bolster up the picture end brought good biz.

"Single Standard," at the Fifth, getting the kale. Colleen Moore talked herself into favor in "Irish Eyes" at the Fox. Dolores Del Rio made personals at the Seattle for five nights, with "Evangeline." "Bulldog Drummond" clicked at the Blue Mouse and "On With Show" finished in glory at Music Box, giving way to "The Hottentot."

**Estimates for Last Week**

**Seattle** (Pub) (3,106; 25-60). "Evangeline" (Par). Dolores Del Rio in person; this house went okay box office, $17,000.

**Fifth Ave.** (Fox) (2,500; 25-60). "Single Standard" (MGM). Silent with Greta Garbo and big stage show, very good $17,700.

**Fox** (2,500; 25-60), "Irish Eyes" (FN). Colleen Moore heavily ballyhooed, she drew $9,900.

**Blue Mouse** (Hamrick) (900; 25-75), "Bulldog Drummond" (UA). Colman brought out his followers. $11,000.

**Music Box** (Hamrick) (1,000; 25-75), "On with Show" (WB). Completion of five weeks' run. $6,500.

**Coliseum** (Fox) (1,800; 25), "Movietone Follies" (Fox). $4,100.

**Orpheum** (2,700; 25-60). "Street Girl" (FN). Lower scale, grind policy, good pictures, along with fair vaude, makes this house bidder for trade. $15,000.

## "Hit the Deck" Held Over; Record for St. L. Garden

St. Louis, Aug. 20.
(Draw Pop, 1,000,000)
Weather Cool

Business fair last week, due to cool weather. None of the shows had anything particularly outstanding, but plenty of variety.

The St. Louis, with "Street Girl" on the screen and Glenn Hunter and Alice Mackenzie on stage, had them standing in line for balcony seats all week. Best for house in months.

Eva Clark, another recent Muny opera star, drew well at the Fox, but that house had a less pretentious bill.

Garden set a record for outdoor enterprises by being forced to hold over "Hit the Deck" for 2d week.

**Estimates for Last Week**

**Ambassador** (3,000; 35-65-75), "Careless Age" (FN); Lowry's stage show. $27,800.

**Loew's State** (3,300; 25-35-65), "Evangeline" (UA). Shorts. $13,900.

**Missouri** (3,800; 35-50-65-75), "Dr. Fu Manchu" (Par). New policy, all sound. Shorts. Big jump at b. o., $22,700.

**Grand Central**—"Cocoanuts" held over.

**St. Louis** (4,280; 35-65). "Street Girl" (Radio). Excellent. Vaude.

### Graumans Sailing

Los Angeles, Aug. 20.

Sid Grauman and his mother leave Sept. 1 for an eight-week jaunt in Europe.

### SOUTHAMPTON NEWS DISPATCH

The most picturesque affair of the season was given by Mr. and Mrs. Charles E. Van Vleck, Jr.

A MEYER DAVIS ORCHESTRA played for dancing and a feature of the evening was the French roulette dance, when guests in gorgeous and beautiful costumes won prizes from lucky numbers in the squares.

## "LUCKY STAR'S" $25,300, WASH., HURT OTHERS

Washington, Aug. 20.
(White Pop, 450,000)
Weather: Hot to cool

"Lucky Star," rather swamped town last week, forcing the opposition houses to take decreased intakes. Only one standing up against it was "Bulldog Drummond" in its first week at the small capacity Columbia.

"Chinatown Nights" cost the Palace $2,000 under previous week, but still good; "Honky Tonk" almost made the previous week's count up for the Met, while "Twin Beds" at Earle a few hundred on the same comparative basis.

**Estimates for Last Week**

**Columbia** (Loew) — "Bulldog Drummond" (Par) (1,232; 35-50). Good business at scale and capacity also guring antiquated house; $13,000.

**Earle** (S-C Warner)—"Twin Beds" (WB) (2,244; 35-50). $12,800 and no complaint.

**Fox** (Fox)—"Lucky Star" (Fox) stage show (3,434; 35-50-75). Consistent excellent trade. Five grand increase over previous week; $25,300.

**Met** (S-C Warner) — "Honky Tonk" (WB) (1,585; 35-50). No complaining here but not up to some of others; $10,500.

**Palace** (Loew) — "Chinatown Nights" (Par) stage show (2,363; 35-50). Steady trade insures house of good week on most anything but floating flappers necessary to get gross over $20,000, fought shy of this one; two thousand drop to $19,000.

## "Greene Murder"-Vallee $57,200, Brooklyn Par

Brooklyn, Aug. 19.

Fair business for warm weather here. At Paramount "Green Murder" and Rudy Vallee brought in $57,200, considered good. Strand had "Drag," Barthelmess film and $26,600, okay.

Fox offered "Lucky Star" and vaude. Albee had "Half Marriage" with vaude. Loew's Met well attended due to "Alibi" and vaude.

**Estimates For Last Week**

**Paramount**—"Green Murder Case" (Par) (4,000; 35-50-75). Good murder mystery. Valee on stage. $60,000.

**Strand**—"Drag" (FN) (2,800; 25-35-50-60-75). Picture drew Brooklynites. $26,600.

**Fox**—"Lucky Star" (Fox) (4,000; 35-40-50-60-75). Nothing extraordinary.

**Metropolitan**—"Alibi" (3,577; 35-40-50-75). Good picture with vaude. Good. $26,265.

**Albee**—"Half Marriage" (3,248; 35-50-60-75). Vaude.

## M-G's Theatre

Hollywood, Aug. 20.

M-G-M is building a theatre to be used both for previews and for staging theatrical performances. Auditorium runs back 120 feet from footlights. Height is 80 feet, with provision on ceiling for camera angles.

Stage will be in two sections, 80 by 80, with two tanks similar to those of New York's Hippodrome. Cost for this part of structure is $250,000.

# "Pinked" Silent "Standard" at Chi, $71,200 Last Wk., $400 Under Record

## MONTREAL WINDING UP GOOD SUMMER FOR B. O.

Montreal, Aug. 20.
Weather Mostly Fine

Palace again ran away with the big end of the purse in the race for grosses last week, collecting around $23,000 and pulling over $50,000 for the fortnight of "Noah's Ark." Weather has been much more attractive with little really hot spells and only an occasional storm. "Paris Return" contest which this house is running for the next eight weeks is drawing quite a number for second and third repeats. That the censors had barred "The Wild Party," Clara Bow's first talker, brought out some crowds when she came in "Dangerous Curves." Very good houses first three nights, but fell off later, leaving the gross around $15,000, below previous week, but good for season.

"Father and Son" at the Princess better than previous week. Nights held up $9,500; fair.

Loew's showed "Flying Fool" and better than average vaude, grossing average of $14,500.

Imperial put on "Hearts in Dixie," so out of common it attracted good press notices and perhaps accounted for good gross of $9,000. Vaude here is holding to high average.

Many of the neighborhoods are experiencing trouble with their talk installations. In a few cases money has been returned while fans waited in other instances for over an hour while proper synchronization was obtained. Grosses have been high above average past couple of weeks, accounted for to some extent by slightly higher admission prices.

**Estimates for Last Week**

**Palace** (FP) (2,700; 40-65), "Noah's Ark" (Warners). Major attraction in town; $23,000 last week as compared with $30,000 first week. Grand total is record for summer.

**Capitol** (FP) 2,700; 40-65) "Dangerous Curves" (Par). $15,000; good enough at this time.

**Princess** (CT) (2,100; 30-55), "Father and Son" (Col). Pretty fair as picture; $9,500.

**Loew's** (FP) (3,200; 35-60), "Flying Fool" (Pathe). Vaude took most of the gross of around $14,500. Picture got by on William Boyd, locally popular.

**Imperial** (FP) (1,900; 35-60), "Hearts in Dixie" (Fox). Unusual picture; drew good crowds later in week with vaude taking most of the cash earlier.

Gayety reopens with burlesque Saturday and stock at Orpheum and legit at His Majesty's early next month. Summer has panned out very well on whole here. Neighborhoods all did big business.

## Portland Greater Movie Season Boosts Grosses

Portland, Ore., Aug. 20.

Cooling plants and Greater Movie Season boosted biz for hot weather week.

Publix has announced its second house here, taking over the Heilig in September for product not shown at the Portland. Arrangement is for Heilig to run stage road shows when booked, with film programs, if any, cancelled for that week. Other policy announcement of importance is RKO operation of Pantages, to start Sept. 1, with RKO pictures supplanting Universal and Orpheum bills instead of Pantages vaude shows. No change in prices contemplated and policy the same at the start.

**Estimates for Last Week**

**Portland** (Publix) (3,500; 25-60). "Dr. Fu Manchu." $13,300. Big Shorts.

**Broadway** (Fox) (2,000; 25-60). "Mrs. Cheyney," society talker clever and went well. Stage unit okay. Shorts. $13,500.

**United Artists** (Parker-Fox) (1,200; 25-50). "Evangeline." $7,500 Only fair. Shorts.

**Music Box** (Hamrick) (2,000; 25-50). "Honky Tonk." Registered with Tucker songs. $7,000.

**Oriental** (Tebbetts) (2,700; 25-35). "Geraldine." Fair program. Stock on stage. $6,000.

**Pantages** (Pan) (2,000; 25-50). "College Conquette" (U), $10,000 vaude. Bills pictures above vaude.

### GRANGE PICTURE OFF

Hollywood, Aug. 20.

Universal has indefinitely postponed its football picture with "Red" Grange. No satisfactory story on hand and Grange starts training for his professional football season pretty soon. It is probable now that the Grange picture will not be made until after the first of the year, if at all.

Chicago, Aug. 20.
Weather Fair

Garbo, the pash, for adults only! What a box office sensation the local censor board made out of the silent "Single Standard!" The Swedish nightingown necked $71,200 into the Chicago theatre tills—within $400 of the record set by combination of "Canary Murder Case" and Guy Lombardo's band. And this week B. & K. have moved "Standard" around the corner to the Oriental for a second week.

Sometimes this Chi censor board's habit of restricting the hotter pictures to adults only seems a pain in the neck. At other times local theatre owners get much gold out of the pink label.

Quite a few nice grosses in last week's line-up. State-Lake, with Ben Turpin headlining the vaude, and "Pleasure Crazed" on the screen, climbed to a high $30,000. "On with Show," Warner's first color talker, good for $28,000 in its second week, after a big $33,500 start.

Orpheum ascended once more to its usual good business with $8,500 for first week of "The Gamblers." Fox's Monroe likewise got back into stride with $4,600 for second Loop showing of "Movietone Follies."

**Chaney's $40,000**

Oriental, with Lon Chaney's silent "Thunder," climbed $8,000 to nestle neatly at $40,000. This picture had considerable advance publicity, as some of its scenes were made in and around Chicago. "Madame X" at McVicker's held good with $26,000 for its second week. Last week of "Thunderbolt," one of those adults only things so numerous here, was satisfactory at $18,000.

Studebaker on Michigan boulevard, going after class trade with $1 top and no reserved seats, around $9,000 with second week of "Paris Bound," which drew the same on opening week. B. & K. loop houses will attempt an 85c. top for Saturdays and Sundays, starting this week. Previously 75c. top.

**Estimates for Last Week**

**Chicago** (Publix), "Single Standard" (M-G) stage show (4,400; 50-75). Greta Garbo, restricted to adults only by the censor board, sensation at $71,200; house record, $71,600; picture moved to the Oriental for another week.

**McVicker's** (Publix), "Madame X" (Par) (1,865; 50-75). Chalking up good score; first week, $34,000; 2d, $26,000.

**Monroe** (Fox), "Movietone Follies" (Fox) (1,000; 50-75). Second Loop showing, after run in McVicker's; good start in Fox house with $4,600.

**Oriental** (Publix), "Thunder" (M-G) stage show (3,500; 50-75). Lon Chaney boosted gross $8,000, with very good $40,000.

**Orpheum** (Warner), "The Gamblers (WB) (760; 50). "Gamblers" brought house out of slight slump; 1st week, $8,500.

**Roosevelt** (Publix), "Thunderbolt" (Par) (1,500; 50-75). Third and last week of Bancroft film, restricted to adults; good total with $26,000 first, $25,000 2d and $18,000 3d. "Behind That Curtain" in.

**State-Lake** (Keith), "Pleasure-Crazed" (Fox) vaudeville (2,700; 50-75). Ben Turpin in person and mainly responsible for high $30,000 week. House hitting consistently of late.

**Studebaker** (Insull), "Paris Bound" (Pathe) (1,257; 50-$1). Legit house in picts for summer, and going after hi-hat Boul Mich trade at $1 top—highest ever charged in town by grind. Ann Harding feature hit around $9,000 each for first and second weeks; good.

**United Artists** (UA), "On with Show" (WB) (1,700; 50-75). Technicolor talker strong; $33,500 start; $28,000 2d week.

## Fox's Two $2 Specials

Los Angeles, Aug. 20.

Fox will have "Sunnyside Up" and "Married in Hollywood" on Broadway, New York, simultaneously at $2.

Gaiety will have one.

"Frozen Justice," Lenore Ulric feature, will go directly into the Roxy.

### M-G's "Great Lover"

Hollywood, Aug 20.

M-G-M has acquired the screen rights to "The Great Lover." It will be made in dialog under direction of Wm. C. DeMille.

### Another Year

Hollywood, Aug. 20.

Paramount has exercised its one-year option on Viola Brothers Shore, writer.

# "Cock-Eyed World's" 2d Wk. Beats 1st by $267 at Roxy—5 Wks.; "Murder Case," Par, $80,600, 2d Wk.

That all-nation, all-time record, $173,391, chalked up by Roxy's on the first week of "Cock-Eyed World" was beaten on the second week by $173,667, an advance of $276. It now appears probable that the Fox comedy will be the first picture to stick five weeks in the big house.

Second week was actually about $10,000 under the pace of the opening session, as midnight performances prevailed nightly on the second week against but three nights of the first week.

In the matter of holdovers Broadway's theme song is "Everybody's Doing It." With the Capitol and Paramount retaining their features and the Strand and Colony getting pictures formerly on the street at $2, pickings were slim for fans over the week-end. "Dance of Life," at the Rivoli; a German war film at the Cameo, and "Half Marriage" at the Hippodrome, the latter getting second runs mostly, completed the menu.

Money was fluid last week and the Strand playing "Drag" appropriated $48,500, far in excess of its usual bogey for holding over. Warners refrained from extending the engagement and "Broadway Babies" followed on schedule.

Another case of author popularity is the performance of S. S. Van Dine's psychological detective yarn, "Greene Murder Case," at the Paramount. Van Dine and Sax Rohmer, both under the Paramount banner, have demonstrated that writers with wide reader following are dough getters when adapted. Paramount's $80,600, very salubrious.

Al Jolson's picture, "Say It With Songs," despite pannings, drew $28,000 on its first full week at Warner's. That tops the $2 division with Warner's "On With the Show" and Radio's "Street Girl" about neck and neck.

### Estimates for Last Week

**Astor**—"Hollywood Revue" (M-G-M) (1,120; $1-$2) (1st week). Pete Smith's living billboard idea proved greatest ballyhoo stunt on main stem in years. Picture off Wednesday night to good start. Notices generally favorable. Looks easy for three months at least at location.

**Cameo**—"The Wrecker" (Tiffany) (540; 50-75). Good production and train wrecks in this British-made release, but story kidded. Around $4,000. "Wrath of Seas" current.

**Capitol**—"Mrs. Cheyney" (M-G-M) (4,620; 35-50-75-$1.50). House follows Paramount and Strand this Friday (Aug. 23), opening that day. "Cheyney" prosperous at $77,500.

**Central**—"Fast Life" (FN) (922; $1-$2) (1st week). Bowed in Thursday. Not up to measure for $2 and stay probably brief.

**Colony** — "College Love" (U) (1,900; 35-50-75) (2d, final week). Universal house with exception of couple of weeks with "Show Boat" has followed previous form since reopening. May have profited little from unusual numbers in upper Times Square district through overflow of Roxy. Liberally estimated at $9,000. In doubt as to future policy. Maybe 2d runs from B'way de luxes.

**Criterion**—"Four Feathers," silent (Par), (802; $1-$2) (11th week). Sans dialog, but making dandy showing. $13,500.

**Embassy**—"Hallelujah" (M-G-M) (586; $1-$2). House relighted last night (Tuesday) after two months. Opening and running day and date with Lafayette (colored) in Harlem. All-colored cast.

**Gaiety** — "Black Watch" (Fox) (808; $1-$2) (14th week). Just below $5,000. "Marriage in Hollywood" may be successor.

**Globe** — "Street Girl" (Radio) (1,418; $1-$2) (4th week). Off bit from second week's high, but still nifty at $18,500. Indications for nice engagement.

**Paramount** — "Greene Murder Case" (Par) (3,666; 35-65-75-$1) (2d week). Holdover dictated by $80,600. Harry Rose as m.c. this week going to Paramount, Brooklyn, next week.

**Rialto**—"Dr. Fu Manchu" (Par) (1,900; 35-50-85) (5th week). Stepped down to $28,400. Money picture from start and will exit with good total.

**Rivoli**—"Dance of Life" (Par) (2,200; 35-50-85). Special opening Friday. "Evangeline" limped out after three poor weeks, with $16,400.

**Roxy**—"Cock-Eyed World" (Fox) (6,205; 50-75-$1-$1.50) (2d week). No abatement and town's sensation. Expected to go five weeks. Gets 'em before noon and after midnight. Gags in picture have passed into daily conversation. Speculation as to reactions to broad comedy when hitting tall grass. Tilled $346,758 on first two weeks, with 2d week $276 more than first.

**Strand**—"Drag" (FN) (2,900; 35-50-75). Richard Barthelmess picture displayed steady all-day draw that rolled up $48,500. Strand's first week with Friday opening. Could have stuck for second week.

**Warners** — "Say It With Songs" (WB) (1,360; $1-$3). High scaled Jolson picture gaited around $28,000.

**Winter Garden**—"On With Show" (WB) (1,494; $1-$2) (13th week). Last weeks announced. Climbed past two weeks. Bettered $18,000 last week. Nice run.

## 'DR. FU' $26,500, FRISCO; FOX STILL OVER $60,000

San Francisco, Aug. 20.

Publix ace house, Granada, took a decided spurt last week with "Dr. Manchu," and second in lead only to Fox.

The Fox with "Our Modern Maidens" clicked from the jump. During the past month this newest and largest of San Francisco's flicker palaces has steadily held above $60,000.

Warfield with the third and final week of "Four Devils" fell far below ordinary average; also California in final term of "Four Feathers." The St. Francis with "Innocents of Paris" 16th week had slight increase.

The two Wagnon houses, Embassy and Davies, below normal.

### Estimates For Last Week

**Fox** (Fox) (5,000; 50-65-75-$1) "Our Modern Maidens" pulled in droves. $61,800.

**Warfield** (Fox) (2,672; 50-65-90) "Four Devils" (Fox). Third and final week slipped. Below even normal low week. $16,100.

**Granada** (Publix) (2,698; 35-50-65-$1) "Dr. Fu Manchu" (Par). No doubt about this feature after first day. $26,500.

**California** (Publix) (2,200; 35-50-65-90) "Four Feathers" (Par). Third, final week, low at $11,500.

**St. Francis** (Publix) (1,375; 35-50-65-90) "Innocents of Paris" 16th week. Slight spurt over week before. $8,500.

**Embassy** (Wagnon) (1,365; 50-65-90) "Hottentot" (Warners). Didn't pull very heavy, although attendance consistent. $8,500.

**Davies** (Wagnon) (1,150; 35-50-65-90) "College Love" (U). Moved from Embassy but most trade interested caught film at other house. $7,500.

## "COCOANUTS" SMASHES MINN.; "STANDARD" BIG

Minneapolis, Aug. 20.
(Draw. Pop. 500,000)
Weather Favorable

Business here is traveling along at fast clip. August banner month so far. Strong attractions and weather break tell part of the story last week. Big noise was "Cocoanuts" at the State. It goaled 'em.

Greta Garbo in "The Single Standard," aided by Baclanova in person proved big draw for the Hennepin.

### Estimates for Last Week

**Minnesota** (Pub) (4,200; 75), "Charming Sinners" (Par), and Publix unit stage show, "Say It With Flowers." Picture pleased moderately, but evidently a draw. Excellent week and mediocre stage show could not account for it; $28,900. Very good.

**State** (Pub) (2,300; 65), "The Cocoanuts" (Par). Caught on with bang; unexpected box-office smash. Word of mouth boosting brought in trade by droves. One of best weeks house has ever had; $23,700. Held over.

**Hennepin** (RKO) (2,890; 35-75), "Single Standard" (M-G-M). Vaude. Picture given major share of credit for rush; $16,000; capacity nearly every night and near sell-outs at mats. One of biggest weeks in months.

**Lyric** (Pub) (1,300; 35), "Two Weeks Off" (F.N.). Picture fairly well liked. $6,500. Good.

**Pantages** (1,600; 25-50), "The Fall of Eve" and vaude. Nothing to pull; $6,500. Good under circumstances.

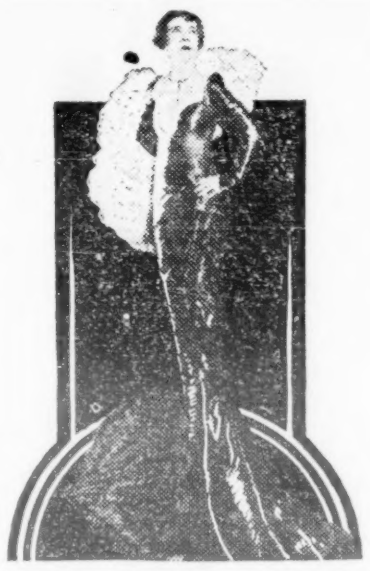
**Grand** (Pub) (1,000; 35), "Noah's Ark" (WB). 2d loop run. $2,500. Good.

### Ito Staging Dances

Los Angeles, Aug. 20.

Michio Ito, Japanese stage and dance director, is here to stage a Japanese ballet of 50 dancers in First National's "Nanette."

Ito later returns to Tokio to resume as director of Imperial theatre ballet.



MISS RENIE RIANO

Starring in Fanchon & Marco's "Love School" Idea now headed east from western triumphs.

Miss Riano bears the unique and unusual billing of "the girl with the India rubber legs." An ingratiating personality, exceptional ability and amazing dancing and acrobatic skill have established her an eccentric comedienne extraordinary.

## "ARGYLE CASE" IS BIG AT MASTBAUM, $49,000

Philadelphia, Aug. 20.

Downtown film houses last week were top-notch, with the Mastbaum getting the cream. It had "The Argyle Case," with Thomas Meighan. The star's first talker clicked heavily and for once the popular demand echoed the critical opinions. The week's gross was figured at $49,000, best the town's biggest house has had in a couple of months.

The Stanley took a nose-dive with "Wonder of Women." Taken out after single week, although house had announced policy of holding pictures in as long as they turned a profit. Figured at $15,000.

In fourth and last week, "On With the Show," at Boyd, claimed over $15,000, thus setting what was probably the best record for any film this summer. Went out fairly strong.

Fox, with a weak picture, "Chasing Thru Europe," but a stage bill that was good in quality if not in names, reported around $30,000, a good average week.

### Estimates for Last Week

**Mastbaum** (5,000; 35-50-75).—"Argyle Case" (WB). Thomas Meighan came back into his own with bang; $49,000 on week. Fine for time of year.

**Stanley** 3,700; 35-50-75).—"Wonder of Women" (M-G-M).—Although the critics raved, bad flop and went out after single week; $15,000 or less.

**Boyd** (2,400; 40-50-75).—"On With Show" (WB).—In final week, held up surprisingly; $15,000. "Say It With Songs" now in.

**Fox** (3,000; 90).—"Chasing Thru Europe" (Fox).—Picture not strong, but stage show, as usual, held up trade. Around $30,000, average.

**Karlton** (1,000; 50).—"Time, Place and Girl," pretty fair biz at $4,000.

### Mulhall-Alice Day's Picture

Hollywood, Aug. 20.

Jack Mulhall and Alice Day, co-feature on "In the Next Room," First National.

Picture is adopted from the play produced by Winthrop Ames in 1923.

# Garbo Pushes State, L. A., to $41,800; 'Dynamite' $14,500, 3d Wk.—Par $25,000

## GOOD PICTURES BROUGHT GOOD GROSSES IN BALTO

Baltimore, Aug. 20.
Draw Pop, 850,000
Weather: Clear

Big event downtown last week was the return to Ted Claire as m.c. at the Century. He arrived with a station to theatre parade the Saturday previous. Monday his opening day and the fans mobbed the house. Lexington Street shopkeepers might as well have called it a holiday.

All open houses benefitted by the weather break last week. This plus good bills reason for the boosted returns.

Century, of course, topped the list. Big Stanley got a good break with "Bull-Dog Drummond," while the up-stairs Valencia was way up with "Careers" on the screen. The combo Keiths turned in another good week. "Modern Love" was the screen end of the bill. The uptown Parkway mopped with "Mrs. Cheney."

### Estimates For Last Week

**Century** (Loew)—"Thunder" (3,200; 25-60. Big week. Heavy rain Wednesday night kept week from topping last season's record. Thursday hung up a new single day's mark. "Thunder" well liked. Stage show, "Radio Romance," fair, Ted Claire, m.c. big draw, $25,000.

**Stanley** (Loew, Stanley-Crandall)—"Bulldog Drummond" (UA) (3,600; 25-60). 2d all-sound week at this big seater once more proving picture's the thing. "Drummond got big business despite competition. Entire bill is upstairs Valencia for continued run. Fine week at $19,500.

**Valencia** (Loew, UA)—"Careers" (1,500; 25-50). Good picture and business. Benefitted by downstairs overflow. Best since week of "Broadway Melody." $4,300.

**Keith's** (Schanbergers)—"Modern Love" and stage stocks (3,200; 25-50). House continues to get exceptional summertime trade. $13,000.

**Parkway** (Loew, UA)—"Mrs. Cheyney" (1,000; 15-35). Screen surprise of summer here. Just the type for this elite uptown stand. Big weeks. $4,500.

## "Evangeline" Gives Low To Loew's, Providence

Providence, Aug. 20.
(Draw. Pop. 315,000)
Weather: Cool and Rain

Cool again. Strand led with corking good bill headed by "Dangerous Curves." Loew's State with "Evangeline" grossed new low, although support bill was a wow.

### Estimates for Last Week

**Loew's State** (3,500; 15-50), "Evangeline." Big support bill. Dolores Del Rio slipped this house, going over $20,000 weekly mark all summer, new low of $14,000.

**Strand** (Ind) (2,200; 15-50), "Dangerous Curves" (Par). Mob went for this Clara Bow film. "California Mail" (F.N.) support. Big at $13,500.

**Majestic** (Fay) (2,200; 15-50), "Kitty" (Wide-World), also "Joy Street" (Fox). British film didn't go so well. Fox film liked better; $10,000; fair.

**Victory** (R-K-O) (1,600; 15-50), "River Romance" (Par), also "Come Across" (U). House has new sound apparatus. Par. feature well liked; $8,800; good.

**Fay's** (Fay) (1,600; 15-50), "Stairs of Sand" and vaude; average at $9,500.

Los Angeles, Aug. 20.
(Drawing Population, 1,500,000)
Hot, Fair

Looks like Garbo is still the silent rave. Greta waltzed into the State last week with "The Single Standard," and when all the lines had filed in the count was $41,800. That's some $15,000 better than the previous week. Nothing in town approaches this figure, with picture doing six a day on final five days.

"Charming Sinners" gave the Paramount another good week, $25,000, always a fair weather figure here. This grind emporium was ahead of both the twice daily films now current. "Dynamite," continuing at the Carthay indefinitely, M-G guarantees house against loss. This postpones "Married in Hollywood. DeMille picture got a third week of $14,500, very good, but the Fox bunch is trying to get its operetta in here Aug. 29, a two-day schedule postponement. This film is being previewed in Oakland and San Jose Monday and Tuesday of this week. "Hollywood Revue" gave way a bit more for $22,400 on its eighth week at the Chinese, still comfortably above its top figure, and "Cockeyed World" (Fox) also in the dark as to its opening date, probably September.

"Four Feathers" finished at United Artists to $10,000, a happy three weeks, and "Bulldog Drummond" has supplanted. "Black Magic" gave the Boulevard $6,000, and "Show Boat" is terminating, after $9,200, to permit "Lucky Star" to come into the Criterion. "This is Heaven" held the Egyptian to its usual figure by hitting $10,400, and "Half Marriage" helped the Hillstreet get $16,500. Warner's got $22,300 on the second week of "Hottentot" with "The Argyle Case" succeeding.

### Estimates for Last Week)

**Boulevard** (Fox) "Black Magic" (Fox) (silent) (2,164; 25-50). Did all right for this house; $6,000.

**Carthay Circle** (Fox). "Dynamite" (M-G) (dialog) (1,500; 50-$1.50) (3rd week). Excellent third week to $14,500.

**Criterion** (Fox) "Show Boat" (U) (dialog) (1,600; 25-75) (3rd week). Has done nicely for itself here and $9,200 last week; "Lucky Star" (Fox) coming in tomorrow, Wednesday.

**Egyptian** (UA-Fox) "This is Heaven" (UA) (dialog) (1,800; 25-75). Following downtown run, $10,400 in this sector.

**Chinese** (Fox) "Hollywood Revue" (M-G) (dialog) (2,028; 50-$1.50) (8th week). Off some more to around but $22,400 all right; may go four or five more weeks; "Cockeyed World" (Fox) waiting on the decision.

**Hillstreet** (RKO) "Half Marriage" (Radio) (dialog) (2,950; 25-75). House enjoying streak of good business; last week $16,500.

**State** (Loew-Fox) "The Single Standard" (M-G) (sound) (2,042; 25-$1). Garbo can get 'em in this settlement; sunlight and moonlight lines for $41,800, which is about a $15,000 leap over preceding week; non-dialog feature did five shows two days and six daily for remainder of week.

**Paramount** (Publix) "Charming Sinners" (Par) (dialog) (3,595; 25-75). Held house to satisfactory figures of past month; $25,000.

**United Artists** (Pub-UA) "Four Feathers" (Par) (sound) (2,100; 25-$1) (3rd and last week). Three weeks of nice business; final $10,000; "Bulldog Drummond" (UA) current coming in on special premier.

**Warners** (WB) (dialog) (2,756; 25-75) (2nd and last week). Brisk fortnight for laugh picture; finished to $22,300.

## "BACHELOR GIRL" $4,800

### Riviera Not Cutting Into Other Tacoma Houses

Tacoma, Aug. 20.
(Draw Pop, 125,000)
Weather Fair

Tacoma has its new downtown theatre, Riviera, running along quietly, not cutting into any of the other houses. This house is at the old location of Liberty, 10c, and is now trying to get 35-50c. That's a tough proposition. Last week Riviera had "Flying Fool," but biz not good.

### Estimates for Last Week

**Pantages** (1,500; 25-60), "Bachelor Girl." $4,800. Fair.

**Blue Mouse** (Hamrick) (850; 25-75), "Broadway Babies" (FN). In for week. $3,950. Okay.

**Rialto** (Fox) (1,250; 25-35-50), "Rivers of Romance" (Par), $4,680 Good.

**Colonial** (Fox) (850; 25-50), "Syncopation" and "Not Quite Decent" (Fox). $1,760. Split week (Colonial).

**Riviera** (Constanti) (600; 35-50, "Flying Fool" (RKO). Rather quiet.

# Independent Arbitration May Reach Court Test in Northwest

Minneapolis, Aug. 20.

With members of the Northwestern Theatre Owners' association refusing to participate in arbitration, a war is on here between exhibitors and distributors.

The Minneapolis Film Board of Trade has obtained the services of 25 theatre owners throughout the territory to sit on an independent arbitration board to replace the former Joint Board of Arbitration.

A meeting of the so-called "outlaw" arbitration board is listed for the near future. The 25 theatre owners' names have presented to Mayor W. F. Kunze with a request that he appoint a board from it. The Minneapolis Film Board of Trade is raising a fund to meet arbitration expenses.

As soon as the new board attempts to function it is expected that the Northwest Theatre Owners' Association will take legal steps to prevent it. An injunction will be sought on the grounds that arbitration is not legalized in any of the states in which the board operates.

If the association loses out in this legal battle, it will go into court again to try to prevent the carrying out of the awards of the "outlaw" board.

W. A. Steffes, president of the Northwest Association, declares that his organization is through forever with arbitration under the setup desired by the distributors and will fight to rid the industry of it.

# Stanley Endorsements

Stanley,
NY C ERICA
LAD IA, PA.

Augus 5th, 1929

TO THE PEOPLE OF PHILADELPHIA

For the first time in its history, the Stanley Company of America has decided officially to endorse a motion picture. This only after due and careful deliberation, including a thorough discussion from every angle.

This unusual action—an action carrying with it tremen responsibility of which we are fully aware—proceeds f pre-view showing of The First National All-Talking proc tion "FAST LIFE." Here were gathered company officials critics, men and women hardened to even the most glowing peals of the amusement world.

At the conclusion of the showing—a showing marked by pr ably the most profound attention and interest ever accor photoplay—the unanimous and enthusiastic opinion was t this all-talking picture of modern flaming youth taking fling with life and love is the most vivid, gripping and dramatic entertainment they had ever witnessed. With th verdict we are confident you, too, will agree.

**Furthermore, because of its powerful moral, "FAST LIFE" has approved by the Board of Censors Without Elimination.**

"FAST LIFE" will be the attraction at the STANLEY THEATR Starting TOMORROW, FRIDAY, AUGUST 16TH.

So intense is the suspense, so powerful the climax, that al it is not a mystery play, no one will be admitted to the theatre during the last 10 minutes of each showing of "FAST LIFE."

Yours truly,

**Stanley Company of America**

The Newspaper of Filmdom — The Film Daily — All the News All the Time

## "Fast Life"

THROUGHOUT its length, "Fast Life" is marked by a strength in treatment, a dramatic intensity and a sincerity in performance that stamp this latest First National production with distinction.

Starting out on a tempo of jazz, made exceedingly natural and true to life by intelligent direction, the drama veers sharply toward one tragedy, almost embraces another and carries on to its conclusion on a well-sustained level of suspense. It sounds like a picture of merit and it is.

### *Two Forces Combine*

Here is an instance of how direction and performances may combine to secure extremely effective results. Two youngsters, part and parcel of a fast-moving young set, marry secretly. A drunken friend finds them together and turn insulting. In the brawl that follows, which you hear but don't see, the boy is killed and the young husband held. He is convicted of murder and sentenced to die, only to escape the electric chair by a last-minute confession from a totally unsuspected source. An old stunt of the melodrama, as you will recognize, but handled by John Francis Dillon so competently that it appears entirely plausible and believable.

Loretta Young is the wife. She is splendid and most emphatically a star of tomorrow. Doug Fairbanks, Jr., does nice work when called upon for it, which isn't often. Chester Morris, who did such fine trouping in "Alibi," is third lead in a role to which he imparts a dramatic power that practically makes the picture his.

### *Audience Fodder*

While you know Fairbanks will never go to the chair, the development is so good that there is built up in the spectator's mind a suspense and a curiosity over exactly how he is to get his freedom. That is always good theater and always good motion picture. It is fodder for audiences and we believe they will go for it—all the way.

KANN

**Douglas Fairbanks Jr.**
**Loretta Young**
**Chester Morris**

**Directed by John Francis Dillon**

**A FIRST NATIONAL and VITAPHONE Picture**

VITAPHONE is the registered trade mark of the Vitaphone Corporation designating its products. REG. TRADE MARK

# ed!!! By Men Who Know!

DAILY REVIEW MOTION PICTURES TODAY

'FAST LIFE' POWERFUL

A strong, well-acted, tense vital and absorbing melodrama—that's what they all said last night at the Central Theatre when First National's new big one, "Fast Life" had its premier. Douglas Fairbanks, Jr. plays the boy who nearly makes the electric chair and Chester Morris is the wicked son of a good governor. Loretta Young is the heroine. It's a good strong show, and a dialogue offering of high merit.

For the first time in their existence, Stanley Co. of America takes big newspaper space to officially endorse "Fast Life".

Film Daily and Daily Review salute the new talking marvel with superlatives!

And the barrage has just started!

# FAST LIFE

First National Pictures

VITAPHONE 2 NEGATIVES OR SILENT

# As the New Season Approaches Make "Variety" an Advance Salesman

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**No better agent or publicity maker than one going 'round the world every week.**

**At home or abroad "Variety" will work for you.**

**If you have something saleable, in talent or product, use "Variety."**

**Always traveling; always a salesman, going to all of the show business in all of its branches over all of the world.**

**"Variety" is unique in that it thoroughly covers ALL of the show business---a show business trade paper of international circulation.**

## *A salesman that can't be duplicated*

*Have you tried our campaign series advertising?*

***A reducer of bank rolls but the finest kind of weekly publicity.***

***Just write—you'll find out.***

# THE LIVING SIGN

## *East and West*

# FROM THE LIVE COMPANY

Unquestionably the most sensational stunt ever devised. Dancing chorus on Astor sign draws thousands to M-G-M's newest smash hit on Broadway. Astor Theatre S.R.O. sell-out duplicates current Los Angeles $2 engagement of "Hollywood Revue" the screen's newest miracle talking, singing, dancing show.

## NOT ENOUGH $2 THEATRES FOR M-G-M'S GREATEST SHOWS ON EARTH!

*There are plenty more Road-Show-Size hits up Leo's sleeve in addition to these!*

**HOLLYWOOD REVUE**
*Grauman's Chinese, Los Angeles*
$2 TWICE DAILY

**HOLLYWOOD REVUE**
*Astor Theatre, New York*
$2 TWICE DAILY

**HOLLYWOOD REVUE**
*Opens soon Boston, Frisco, Chicago and elsewhere*
$2 TWICE DAILY

**DYNAMITE**
*Carthay Circle, Los Angeles*
$2 TWICE DAILY

**HALLELUJAH**
*Embassy, New York*
$2 TWICE DAILY

**MARIANNE**
Marion Davies
*Mayan, Los Angeles*
$2 TWICE DAILY

**HALLELUJAH**
*Lafayette, New York*
$2 TWICE DAILY

# METRO-GOLDWYN-MAYER

THE METRO-GOLDWYN-MAYER LION ★ THE GREATEST STAR ON THE SCREEN ★

*Better than Barnum!*

# JOHN ROBERTSON

*Directed*

## "THE SINGLE STANDARD"

**Starring Greta Garbo**

*Adapted by*

# JOSEPHINE LOVETT

# SMASHING BOX-OFFICE RECORDS EVERYWHERE

(In the Heat of Summer)

*HOLDS RECORDS:*

**LOEW'S STATE THEATRE, Los Angeles** **FOX THEATRE, San Francisco**

**SUMMER RECORD, CAPITOL THEATRE, NEW YORK (2 WEEKS)**

## JOHN ROBERTSON

*Now Directing*

MARY NOLAN in "SHANGHAI LADY"

# Weekly Studio Survey

Hollywood, Aug. 20.

A total of 66 units in work during the past week brought Coast production up to one of its high levels of the year. Week provided more than 7,000 actors with employment.

Figures for the past week against those for the same period of last year shows a deficit of but eight units, which at that time, was considered an active week for 1928. The 66 is an increase of nine units over the preceding week. There are 52 pictures in the final stages of preparation before shooting starts.

Universal, with 10 units in work, like the previous week, continues to lead the group of 22 studios taken in this survey. Fox remains in second place with eight units. M-G-M follows on seven units, leaving First National, Warners and Paramount bunched at six each.

Pathe and Radio report three features each in work while Columbia, Tiffany-Stahl and United Artists also report a normal production activity, two units each. Chaplin is still struggling with his one unit and James Cruze is idle with plans to start on a new picture.

Activity at the leasing studios is somewhat below par, a condition attributable to lack of funds for the independent operators. Metropolitan plant has one feature and two shorts in work with Tec-Art one feature and one short. National and Telefilm, engaged in leasing space for sound recording, get odd jobs adding dialog and sound to pictures already made elsewhere.

Two of the studios in the short subject group remain dark leaving Educational, Sennett and Darmour the only ones active with one unit each.

THIS TABLE SHOWS SUMMARY OF PRODUCTION AT THE 22 PICTURE STUDIOS ON THE COAST DURING THE PAST WEEK WITH COMPARISON OF UNITS WORKING CORRESPONDING PERIOD LAST YEAR. UNITS SHOWN HERE TO BE IN PREPARATION ARE IN SUCH SHAPE AS TO BE READY TO START WITHIN TWO WEEKS

| Name of studio | Features in work last week | Shorts in work last week | Total units in work last week | Total units working this time last year | Units in preparation |
|---|---|---|---|---|---|
| Feature Group— | | | | | |
| Universal | 5 | 5 | 10 | 10 | 7 |
| Fox | 8 | .. | 8 | 4 | 4 |
| M-G-M | 6 | 1 | 7 | 6 | 5 |
| First National | 6 | .. | 6 | 6 | 4 |
| Paramount | 6 | .. | 6 | 10 | 2 |
| Warners | 6 | .. | 6 | 8 | 1 |
| Pathe | 3 | .. | 3 | 6 | 5 |
| Radio | 3 | .. | 3 | 3 | 3 |
| Columbia | 2 | .. | 2 | 1 | 2 |
| Tiffany-Stahl | 2 | .. | 2 | 3 | 3 |
| United Artists | 2 | .. | 2 | 3 | 2 |
| Charles Chaplin | 1 | .. | 1 | 1 | 0 |
| James Cruze | .. | .. | .. | 1 | 1 |
| Leasing Group— | | | | | |
| Metropolitan | 1 | 2 | 3 | 1 | 5 |
| Tec-Art | 1 | 1 | 2 | 1 | 5 |
| National | .. | 1 | 1 | 1 | 0 |
| Tele-film | .. | 1 | 1 | .. | 0 |
| Short Subjects— | | | | | |
| Mack Sennett | .. | 1 | 1 | .. | 1 |
| Educational | .. | 1 | 1 | 3 | 1 |
| Darmour | .. | 1 | 1 | 3 | 1 |
| Christie | .. | .. | .. | 1 | 0 |
| Roach | .. | .. | .. | 3 | 0 |
| Totals | 52 | 14 | 66 | 74 | 52 |

"Here 'Tis"
Yours Very Truly
LITTLE JACK LITTLE

Just returned from an European vacation.

All prepared for what is destined to be my biggest season.

Theatre Managers: This is the time to book my open time. Why waste time?

# MUSIC ROLL SOUNDED IN LATEST INVENTIONS

Washington, Aug. 20.

John Hays Hammond, Jr., has another one in addition to his self-playing pipe organ—(announced as the "Phantom Organ" by Warner Bros.) in the form of a music roll—synchronized with a picture projector. He has acquired it by assignment from A. D. Trenor, inventor.

Detailed information on the list may be secured by requesting same from the Commissioner of Patents, Washington, D. C. It is necessary to give the name and number as well as to forward 10 cents to cover costs to the Government.

Camera (motion picture for control of exposure). F. H. Owens, New York City. Filed May 17, 1923. Ser. No. 639,561. 13 claims. 1,720,744.

Film for **lenticular-screen color** photography and process of making it. R. Berthon, Neuilly, France, assignor to Societe Civil pour l'Etude de la Photographie et de la Cinematographie au Couleurs, Neuilly, France. Filed June 17, 1927. Ser. No. 199,599, and in France July 20, 1926. Three cleams. 1,721,244.

**Direct-vision** light-meter view scope for cameras (still). G. Ramsey, Brooklyn, N. Y. Filed Sept. 24, 1927. Ser. No. 221,638. 18 claims.' 1,721,411.

**Glass picture-projecting** device for cinematographic apparatus. W. Winzenburg, Kragenhof, near Cassel, Germany. Filed Mar. 24, 1926. Ser. No. 97,140, and in Germany Mar. 19, 1923. Three claims. 1,721,425.

Synchronization **of pictures with music** (music roll). A. D. Trenor, Gloucester, Mass., assignor to John Hays Hammond, Jr., Gloucester, Mass. Filed Oct. 29, 1926. Ser. No. 142,989. 17 claims. 1,722,644.

Sound and motion-picture reproducing system. F. H. Owens, New York City. Original application filed June 4, 1923. Ser. No. 643,154. Divided and this application filed May 19, 1927. Ser. No. 192,725. Renewed June 6, 1929. Seven claims. 1,723,436.

Motion picture film feeding device. G. M. Croil, Camp Borden, Ontario, Canada. Filed June 25, 1928. Ser. No. 288,204. Six claims. 1,723,768.

**Film handling** device. F. J. Mueller, Edgewater, N. J. Filed Aug. 24, 1927. Ser. No. 215,174. Six claims. 1,723,950.

Focusing hood for cameras (still). W. W. Hook, Los Angeles. Filed Jan. 30, 1928. Ser. No. 250,502. Eight claims. 1,724,089.

Telephoto camera. C. Davidson, San Francisco. Filed May 23, 1927. Ser. No. 193,454. Three claims. 1,724,566.

Apparatus for cleaning films (motion picture). J. Frankenberg, New York City, assignor of one-half to W. A. Smith, Woodhaven, Long Island, N. Y. Filed Dec. 14, 1927. Ser. No. 239,848. Seven claims. 1,724,705.

# U SELLS INTEREST IN 31 MIDWEST HOUSES

Kansas City, Aug. 20.

A deal closed here gives the Midland Circuit control of some 26 houses in Missouri, Kan. and Iowa, formerly shared with universal.

Previously the Midland owned a half interest in the houses.

Leading theatres in Sedalia, Springfield, Carthage, Booaville, Marshal, Brookfield, Chanute, Atchison, Eldorado, Fort Madison and Muscatine are included.

The Midland has also purchased the leading picture house in Ottawa, Kansas, and is building a new house in the same town.

Midland Circuit has headquarters here, under the management of M. B. Shanberg. Herbert M. Woolf, of the Woolf Clothing Company, is president.

### U Sells 5 in K. C.

Kansas City, Aug.20.

Universal has sold its five Kansas City theatres here, big residentials to the Plaza Co., operatinhg the new Plaza.

Houses are the Uptown, Linwood, Isis, Apollo and Gillham. M. B. Shanberg, of the Midland Circuit, negotiated the deal. Midland has been supervising and booking the houses. It will retain control of the policies and continue the booking service.

Martin Finkelstein, gen. mgr. for U, will be retained and have supervision of the Plaza. Jack Truitt continues as director of the City Theatres, Inc., which will operate the Plaza and the houses taken over from U.

# Yiddish Theatre Strangled

(Continued from page 1)

theatre, it is said, probably after Christmas, but may return for some benefits.

Since immigration has been regulated there is hardly an audience for the Yiddish theatre. What audience remains is Americanized.

# Noisy Broadway

(Continued from page 1)

are telling the world about. Right next to him, just between the Astor and Gaiety, the theme songs of the three pictures in these two houses, as well as the nearby Globe, are basis for the talking machines reprise-ing the ditties.

This is the heart of the Square, the heart of a street that's the heart of the world.

Northward...more loud-speakers, more noise and turmoil, more and more soft-drink stands.

Plenty of noise because everything it ballyhoos is relatively superficial. Where there's real life, real character, real atmosphere, real people who "belong," it's paradoxically quiet. For on the side streets these realisms transpire, genuine background and distinction lures the knowing and sophisticated off the main avenue into the less blatant and booming, and more warm and welcoming environments.

And yet Broadway, with all its glitter and 1929-type of noise is still the most picturesque, the most bombastic, impressive, glittering—and greatest—street in the world.

Except to its merchants.

# Picture Possibilities

### "It's a Wise Child"—Unfavorable

"IT'S A WISE CHILD" (Comedy, David Belasco, Belasco).

The producer had no thought of pictures when he chose this play. Doubtful of reaching the screen because of general reference to a servant who is to become an unwed mother. *Ibee.*

### "Now-A-Days"—Unfavorable

"NOW-A-DAYS" (Melodrama, William A. Brady, Forrest).

A play involving college students in a murder because of booze. Too sordid. *Ibee.*

### "Jerry For Short"—Unfavorable

"JERRY FOR SHORT"—(Comedy, Eugene Productions, Waldorf). A dialog play with a story too lightweight for picturization. *Ibee.*

### Dinner Is Served"—Unfavorable

"DINNER IS SERVED" (Comedy-Miller & Powell-Cort).

Light stuff, poor as a play and theme not suitable for dialog or silent. *Abel.*

### "Getting Even"—Unfavorable

"GETTING EVEN" (Episodic comedy, Nathaniel Wilson, Biltmore). Impossible. *Ibee*

# Inside Stuff—Pictures

Colleen Moore's contract with First National stipulated that the company must furnish all costumes worn by the actress in her pictures and the clothes to then become her personal property.

Okay until the actress was about to pack up at the expiration of her contract. Wardrobe mistress appeared and demanded the fur trimming used on some of the dresses, claiming no provision was made allowing furs. Argument settled in favor of Miss Moore.

A camera flare that lasts for half an hour but can be carried in the pocket in a cigaret case will shortly be placed on the American market. Julius Singer, Universal's amateur movie department head, has secured the American rights to this German invention.

While the flare in its present size is hardly practicable as a substitute for professional night shots, Singer has experimented with it sufficiently to be satisfied that it will prove the home film shooters' substitute for kleigs.

Movement already started to eliminate credit for film editors on main picture titles is expanding to that of cutting out all credits except that of the cast, director, and writer. Saving by this elimination will mean several thousand feet of film a year.

Producers believe the public is interested only in who is playing in the picture, who directed, and who authored the story.

In making the dialog version of Francois Villon's "If I Were King," Paramount is not only reverting to the book's titles but it is said the screen script will cling much more closely to the original than any of the former stage film adaptations.

Paramount will make it as an operetta, with more than 1,000 players to be used.

Stepin Fetchit slipped one over on the Fox organization when he made a personal appearance at Washington, D. C. without the consent of the Fox executives.

Step was granted leave of absence during the filming of "Salute." Not knowing anyone in Washington, he wanted to get to Baltimore. Short on change, he approached the manager of a picture house and declared his identity for the purpose of cashing a check. Manager looked him over saying if he was on the level he could make a personal appearance and then he'd cash the check.

Actor complied and received a bonus of $50 in addition to getting the check cashed.

In Warners deal for the Gottesman theatres, one of the strongest indie chains in New England, the money exchange represents around $7,000,000.

Months ago Gottesman was holding out for the seven which he then figured a good financial break. Warners have set aside $10,000,000 for Hoffman's as well as Gottesman's circuit.

Interpreting a film contract for a newspaper in a way that makes the buyer of Universal product in a small city or town appear several times wealthier than the richest banker has been accomplished by Paul Gulick. Laemmle's publicity chief is sending out filled-in contract blanks to exhibitors which, if re-typed and submitted to local newspapers, will make it appear that on a current date the theatre owner has bought "$12,000,000" worth of Universal product just for folks in his own berg.

Although it makes a big spender out of an exhibitor the story is so well written, including the titles of all 1929-30 product, that the average weekly and many of the hundreds of smaller dailies will go for the yarn.

At the same time Paul figures the yarn will appeal more to the exhibitor than any banana juice from the salesman because of its official touch.

Splurges for "Showboat" and "Broadway," unforeseen when the budget was made up early in the year, have caused Universal to issue an order curbing all advertising for the remainder of the season.

While contracts will be fulfilled most of the "extras," except in the extreme cases of individual pictures needing a plug, will be curtailed until the budget is returned to normalcy.

Another racket being worked by companies distributing photographs of picture stars and players to fans through the mail. New angle is to handle accounts of independent players without charge to the player. In this manner they have been able to secure a list of fans to whom they return a slip which states that for 25 cents a photograph will be given of all the popular stars.

Companies have been getting the original photos from the studios and evidently have had them duped by the thousands. Studios are wise now and have notified these companies to desist.

Sale of the Loew interest in the 13 Gaumont houses in France was for around 14,000,000 francs. That's around $560,000,, American. Deal engineered on other side by J. Robert Rubin, Metro's secretary, visiting abroad.

M. L. Malevinsky, counsel for Ann Nichols, has appealed the decision of the lower federal court, which decided Universal had not filched its "Cohen & Kelly" film from Miss Nichols' stage story of "Abie's Irish Rose." It will be argued in the circuit court of appeals for New York in November.

One Hollywood critic and emancipator of pictures is bursting forth with editorials denouncing sound pictures.

Lad is sticking by his fortune teller who seven months ago told him that talkers would not last nine months.

Fox people claim a sale to date of $300,000 in the thrift discount coupon books for the Fox New York theatres (Metropolitan included). This large advance sale is expected to show a spurt in grosses when the season starts and the books commence to work themselves out.

Publix is buying out its partners in theatre operation under a double-headed financial proposition from reports. To secure the necessary quantity of stock, Paramount issued around 350,000 treasury stock shares.

One Publix proposal is that the partner shall accept Paramount stock at 60, without guarantee, or at 80 guaranteed, with the guarantee Paramount shall be 80 within 18 months. Providing Paramount should reach around 80 or Paramount calls the guarantee stock at that figure at any time, with the holder refusing to deliver, Paramount's liability would cease.

As Paramount has climbed to over 70 lately, either way looks pretty good.

Visiting studio experts in sound report that Hollywood is finding heavy operatic voices and those of all-legit performers far more difficult to govern in the "quiet room" than those without the cultivated resonance. An amplifier hidden in a mike records an ordinarily thin but well modulated voice in velvety tones and with a richness often greater, it is claimed, than that exemplified by a professional in a concert hall.

This is the explanation for so many silent players exhibiting "talents"

(Continued on page 49)

# GOLD IS WHERE YOU FIND IT— RIGHT HERE

## *A FRANCHISE WITHOUT STRINGS*

TIFFANY-STAHL Takes Pride in Presenting an Amazing New Plan that comes with the Amazing New Era in Motion Pictures.

TIFFANY-STAHL offers Every Exhibitor in the United States a Franchise of Tremendous Value to Him. Details are Plain. Read Them!

1. We take all Risks. You Assume None.

2. Exhibitor Obligates Himself Only to Play a Maximum of FIFTY-TWO Franchise Features and FIFTY-TWO Short Subjects per year, and a Minimum of TWENTY-SIX Franchise Features and TWENTY-SIX Short Subjects. He Takes no Responsibilities as to Production.

3. Exhibitor is assured FIVE YEARS of Finest Box-Office Attractions.

4. Tiffany-Stahl Stands Behind Its Great Franchise Plan with every Facility for Exhibitor in the way of Advertising, Publicity, Exploitation.

Investigate Our Production Programme for 1929-30, shown on the Opposite Page.

Take Full Advantage of this Remarkable Franchise Offer. Get in Touch with any Tiffany-Stahl Exchange and Obtain Complete Details, or Communicate Direct with Our New York Office.

All in Dialogue and Sound, with RCA Synchronization.

TIFFANY - STAHL
729 SEVENTH AVE.

# WE DUG IT UP FOR YOU

## *FOR EVERY EXHIBITOR*

*TIFFANY-STAHL Herewith Announces Its Special Productions, Available Under New Franchise Plan, Briefly Outlined on Opposite Page:*

*"JOURNEY'S END," All-Talking and Sound Version of R. C. Sheriff's Stage Play which is thrilling entire civilized world. Millions who have seen the play and read book version are waiting to see and hear screen story. A Gainsborough Production, for early 1930 Release by Tiffany-Stahl. Will be "Road Showed."*

*For Fall Release—the First on Program of 26 All Dialogue Productions for 1929-30!*

### Mae Murray in "Peacock Alley"

The "Orchid Star" who recently has been breaking box-office records in personal appearances, will be seen and heard and dance in this daring, spicy extravaganza, adapted and supervised by Carey Wilson.

### "Dangerous Business"

Edwin Balmer's story of "Party Girls" sent out as "love rivals" against "business rivals" . . . Published serially in *Cosmopolitan,* and a "best seller" as a book. . . . Unlimited exploitation on this Victor Halperin Production.

### "The Lost Zeppelin"

With Conway Tearle, Virginia Valli, Ricardo Cortez. Love and adventure. . . . A husband's sacrifice. . . . A wife's infatuation for his friend. . . . And then the giant Zeppelin. . . . Lost, with the rivals on board. . . . Directed by Edward Sloman.

### "Troopers Three"

Written by Arthur Guy Empey, author of "Over the Top." Stories of the Infantry, Navy, Aeroplanes there have been a-plenty. But what of the Cavalry? Here it is, with all the thrills of unbelievable horsemanship, and a smashing heart story.

### "Painted Faces"

With Joe E. Brown, Helen Foster, Wallace MacDonald and a big cast. Sawdust and canvas, clowns and acrobats . . . a kaleidoscope of action and thrills. Directed by Albert Ray. Story by Frances Hyland.

### "Woman to Woman"

With Betty Compson, George Barraud, Juliette Compton. Adapted by Nicholas Fodor from the big stage play. Directed by Victor Saville. A Gainsborough Production.

### Leo Carrillo in "Mister Antonio" With Virginia Valli

A Booth Tarkington play in dialect for the one and only Leo. A lowly youth's love against a rich man's hypocrisy. . . . Heart throbs, fun, pathos. It's tremendous.

### "The Enchanting Melodie"

An All-Color Technicolor feature. . . . Alluring girls. . . . Romance. . . . Music. . . . Dancing. . . . It's sure-fire.

### "Kathleen Mavourneen"

With sparkling Sally O'Neill and a great cast. It's a broth of a story about folks from the Emerald Isle who are in the U. S. A., with all their humor and love and fineness. Directed by Albert Ray.

### "The Medicine Man"

With a star cast. From the stage play by Elliott Lester. He dresses like a prince and is called a quack. While he's "curing" others a girl gives him "heart illness." It's a laugh and a sob and a thrill.

## *ALL IN DIALOGUE AND SOUND, WITH RCA SYNCHRONIZATION*

## *OUR COLOR SYMPHONIES*

***One-reel subjects, photographed in Technicolor. Each with an unusual story. They are: "Viennese Melody," "Songs My Mother Taught Me," "Minuette," "The Cossack's Bride," "The Sacred Hour," "Temple Bells," "Tales of Araby," "A Modern Cinderella," "The Mountain King," "A Song of India," "Pharoah's Daughter," "In Old Madrid." Twelve others to be announced.***

# PRODUCTIONS INC.

NEW YORK CITY

# Talking Shorts

**"TWO GUN GINSBURG"**
**R-K-O PRODUCTIONS**
**Comedy; 18½ Mins.**
**Globe, New York**

Radio Pictures produced this one at the RCA Photophone Gramercy studios. It's the first of a series produced by Louis Brock for R-K-O release, with R-K-O Pictures also backing him on production.

Mark Sandrich directed Nat Carr in "Two Gun Ginsburg," which evidenced extraordinary laugh potentialities but somehow missed the full benefit of the idea. The travesty of a Hebe tough-guy in western chaps and fortified by a couple of horse-pistols possessed uproarious possibilities. As it was, Carr got quite a few laughs.

Fred Nerrett, Carr's old partner, does a bit as the killer in the opening railroad scene wherein Carr is bemoaning the fact it's already three days he's been on the wrong train.

They finally get off at Devil's Gulch. A cafe scene with Spanish atmosphere is good background for some of the hokum.

Here is an instance where the obvious might have made for better returns. One sort of expected the liquid-couraged Ginsburg to raise the devil under the influence, but instead the anticipated trend of a broadly travestied idea went the other way and as a result petered out.

Still it's a laugh-maker and for the present standard of talking shorts will suffice.

Brock and Al Boasberg were formerly partnered in this production venture. Later Bugs Baer came in. Maybe both writers contributed somewhat on the dialog. There are moments when it looks as if both had walked out on it all. *Abel.*

**"SCREEN SNAPSHOTS"**
**Issue No. 1**
**COLUMBIA**
**7 Mins.; Novelty**
**Jap Gardens, New York**

Columbia has been producing these one reel Hollywood personality magazines for several years. Their popularity seems to have been centered in small towns and family neighborhoods, although frequently used as filler in the daily change grinds. Offered as and looking to be inside stuff on film people, the human interest voltage has been strong.

In launching a new series Columbia has added dialog. The cameraman is represented as telling the story, his comment running through the entire footage and eliminating captions. Comedy as when the cameraman boastfully steps into the ring with Ben Lyon and gets onetwoed for a knockdown.

Dialog is interpolated and does not follow the screen, save loosely and capriciously for explanation or giggles. Later Columbia can perhaps contrive to have some of the stars actually speak.

Scenes include Pat Rooney and family on the golf links; Al Jolson and Ruby Keeler arriving in Hollywood; Olive Borden cutting a birthday cake, and the inevitable Hollywood opening night with umpteen dozen stars talking into the lobby mike.

With dialog and sound accompaniment Columbia will find the Snapshots an easy-selling novelty short. It's enough of a natural and the interest in films and personalities is so great and constant that Columbia can afford to devote some important attention to increasing the scope of Snapshots. *Land.*

**"FAIR DAYS"**
**VITAPHONE NO. 2757**
**VAL HARRIS and ANN HOWE**
**8 Mins.**
**Arena, New York.**

Reproduction almost in toto of the turn done in vaudeville by Val Harris and a girl. Roadside set with girl on bench. In soliloquy reveals she is a stranded actress. Harris on in his familar a. k. Rube character and preliminaries of comic flirtation, girl trying to take him for her fare back to Broadway.

Familiar situation of aged a. k. pretending flaming youth is sure fire for laughs, even in the canned version, although the routine doesn't register as well as on the stage.

Good results from this grind clientele. Sympathetic finale of old man proposing to take the girl home to the old farm house as the family guest, is poor judgment. Act low comedy and it should stick to that vein. *Rush.*

**HAYES and FLEESON**
**"Diamond Till"**
**VITAPHONE No. 871**
**Central, New York**

Grace Hayes does a personification of Mae West in jail. Neville Fleeson, as the warden, abets her words without music on a mean piano. Grace does one of the hottest mammas yet entrapped by the talker shorts.

"Diamond Lil" comes in for a recounting by the bustled Miss Hayes. And what a shape!

Just a fast moving number, surefire anywhere they understand slanguage. *Waly.*

**GEORGE GIVOT**
**DeForest (Sounded)**
**8 Mins.; Songs**
**Jap Gardens, New York.**

George Givot, Chicago jazz singer and nut comic, and his father are financing and producing a series with George featured. He previously was in a Vitaphone short. Independently, Givot is hiring the DeForest system.

This is fairly good. Group of pop numbers delivered by Givot and by Ethelyn Kay, high range soprano, sub-featured. Sound comes through well and number when properly booked can probably hold its own on any average program of shorts. Ought to go well particularly around Chicago or elsewhere where Givot is known as a personality.

Scene is a parlor with a party in progress, including a small-piece orchestra. *Land.*

**"BEACH BABIES" (3)**
**PATHE-RCA PHOTOPHONE**
**17 Mins.; Comedy**
**Cameo, New York**

Gordon Bostock, Keith vaude producer, has transferred to the screen the vaude skit which formerly serviced, if memory is correct, Bert Lahr and Mercedes. Beach sheik flirts with bathing beaut who has lost her clothes and dresses up in a newspaper. A three-year-old baby girl of the infant terrible type pesters the sheik persistently.

Once launched it's good fun. Charles Kemptner and the annoying kidlet (Naomi Casey) create an epidemic of giggles. Evelyn Knapp provides the sex appeal.

One set used but well made and establishes beach illusion effectively. Sound and dialog clear and properly mixed throughout.

Can be placed on practically any bill. *Land.*

**DAVE APOLLON**
**Russian Orchestra**
**VITAPHONE NO. 875**
**10 Mins.**
**Central, New York.**

A few weeks after finishing things off at the Palace, picture audiences at the Central get an abbreviated talker slant on Dave Apolon's act.

Recording of Russian string orchestra and Dave's songs and solo twangs excellent. As good a diversified orchestral short as has been ground out. *Waly.*

## FAST LIFE

**(ALL DIALOG)**

First National production and release. Directed by John Francis Dillon from screen version of play of same title by Samuel Shipman and John B. Hymer. Western Electric (Vitaphone) sounded. Chester Morris, Douglas Fairbanks, Jr., and Loretta Young featured. In cast: William Holden, Ray Hallor, Frank Sheridan, Purnell Pratt. At Central, Aug. 15, twice daily, $2 top. Running time, 80 minutes.

First National brings the stage play practically line for line and set for set to the talker screen. Picture version is better played, but the average audience will rebel against over-mugging, during which long chunks of dialog, that drag to the point of fan restlessness, are released. With a theme, like numerous predecessors concerning youth and the chair, that has little sustained suspense because of overconversation, "Fast Life" is okay program, but not $2 Broadway.

Where the play allowed the curtain to go up on the couple in bed, the First National version veers to bathrobes and a couch following the whoopee party. The marital tie is just as quickly revealed so there is nothing censorable.

Hysteria is much better for live reproduction if it is to be carried to the extent it exists in this picture. Everyone has a chance to cry and register high voice after the shooting of an admirer who returns unexpectedly and discovers the couple a la negligee. Mechanically, some of the tearful moments, possibly because of vigorous and rapid repetition, give an audience too much time for checking.

Loretta Young, who plays the maiden over whom the shooting occurs and whose husband is condemned to the death house, shows more promise with each production. One of Hollywood's prettiest ingenues, she is also gifted with an excellent speaking voice.

As the joy leader and young hubby, Doug Fairbanks, Jr., does a workmanlike job. Chester Morris is a little out of cast in the role of the Governor's weak-kneed son. Morris' performance is good, but he is directorially driven to too much wailing and feature clinching.

The last few sequences, dealing with the innocent man in the death house and the warden wondering how he will break it to his brother that the official son is the murderer, are attention getters. Some excellent prison interiors, particularly one showing the witnesses through a window in the chair house.

The conventional finale comes with the Governor's son committing suicide and the couple reformed joy makers. *Waly.*

## THE DANCE OF LIFE

**(ALL DIALOG)**
**(With Songs and Dances)**

Paramount production and release of "Burlesque," retitled from that play by George Manker Watters and Arthur Hopkins. Watters dialog adaptation for dialog; screen play by Benjamin Glazer. John Cromwell (dialog) and A. Edward Sutherland co-directed; J. Roy Hunt, photography. Color sequences in Technicolor; theme song, "True Blue Lou." At Rivoli, New York, Aug. 16, on grind. Running time, 115 minutes.

Bonny Lee King.....Nancy Carroll
Ralph "Skid" Johnson.....Hal Skelly
Harvey Howell.....Ralph Theadore
Lefty.....Charles Brown
Sylvia Marco.....Dorothy Revier
Bozo.....Al St. John
Gussie.....May Boley
Jerry.....Oscar Levant
Miss Sherman.....Gladys Du Bois
Jimmy.....James T. Quinn
Champ Melvin.....James Farley
Minister.....George Irving

"The Dance of Life," the rechristened talker, "Burlesque," with Hal Skelly and Nancy Carroll, is an intelligent and fairly faithful screen reproduction of Arthur Hopkins' dramatic smash of '27-8. Skelly does equally as well in synchronized dialog as he did in the stage production. Rest of the dramatic values are insured by such stage originals as Ralph Theadore, Charles Brown and Oscar Levant re-creating their roles for Paramount. Nancy Carroll, co-featured with Skelly, does the Barbara Stanwyck creation of Bonnie King, the eternal faithful.

While there may be some inside comment on how a "looker" like Nancy Carroll stuck with a lousy road burlesque turk like the one they open and close with, for general laity acceptance that doesn't figure. After all, the customers want their heroines as attractive as possible, with name value extra, even though in actuality a swell number like Bonnie King (Miss Carroll) would be swiped by a rival musical management if only for her looks.

As a general release, this backstage story will prove great box office fodder. The switch in title from "Burlesque" to the more alluring "Dance of Life" was smart. The play's original title is only known to New York, Chicago and a few key cities; for exhibition purposes "Burlesque" might be a detracting screen monicker.

John Cromwell, handling the dialog staging, and A. Edward Sutherland, in co-directing, have made a good job of it. Perhaps the unfolding is a bit slow, but for true character delineation the length is almost necessary. Still there's no getting away from that two hours (lacking five minutes) of running time. They'll have to chop somewhere.

The petty jealousies, hates, trivial joys over a bottle, loyalty and loves of a third-rate burlesque troupe are excellently mirrored by a capable cast. Skelly's characterization of the pratt-fallin' fool carries conviction. The girls will live with Miss Carroll as the "True Blue Lou" reincarnation of a not particularly pat theme song. That's the title and the words reflect the character of Bonnie King (Miss Carroll), but it was rather incongruously dragged in by Skelly in an olio specialty.

Skelly would have really turned in a reproachless performance had his Ziegfeld "Follies" debut been as sensational as the tempo of the picture would indicate, not to mention the incandescents above the Ziegfeld theatre. Great plug for Zieggy, of course, but Skelly's hoofin' specialty was just so-so. Still the fans won't quibble over that, either, nor about those somewhat hazy Technicolor scenes.

Performances consistently good. Mr. Theadore as the wholesome westerner; Charles Brown as Lefty Miller; Dorothy Revier, the polite femme menace; May Boley (excellent) as the "beef-trust" burlesker; Al St. John and the others all registered.

The heart-throb stuff further cinches "The Dance of Life." Love interest is tense, although it's not a tear-jerker. Talker has all the elements of sturdy box office stuff. *Abel.*

## WRATH OF THE SEA

**(GERMAN-MADE)**
**(Silent)**

German production, released over here by John M. Kelley (states rights). Edited by Pierre Arnaud. Direction by Namfred Noa. Feautring Nils Asther, Bernard Goetzke and Agnes Esterhazt. At Cameo, New York, week Aug. 17. Running time, 62 mins.

Another foreign war picture synthetically created in the cutting room with the aid of a studio story woven into and around official camera records. As the photography is good, the scenes interesting and invested with a note of authenticity, picture may be regarded and classified as acceptable stuff for houses that can play, or previously have played, this type of film entertainment. Exhibitors and bookers will know from experience whether the Battle of Jutland is apt to be an interesting theme for their patronage. If they played and made money with other foreign pictures of the war, "Wrath of the Sea" will be okay. It is not commercial in the wider American trade sense, but in its war group, pretty good.

It deals with the struggle of the British and German navies. Rival commanders are life-long friends, but must destroy each other in battle. German commander has domestic difficulties with his wife, who considers herself neglected and looks at a subordinate officer of philandering disposition. Wife, widowed, in end marries the English commander, whom she nursed back to health.

Battle stuff is good. *Land.*

## SALUTE

Los Angeles, Aug. 15.

Fox production and release, featuring George O'Brien and Helen Chandler. Directed by John Ford from Tristram Tupper and John Stone's story. Dialog credited to J. K. McGuinness with W. W. Lindsay, Jr., sound engineer. J. A. August, cameraman. At Loew's State week starting Aug. 15. Running time, 83 mins.

Cadet John Randall.....George O'Brien
Midshipman Paul Randall..William Janney
Midshipman Albert E. Price.....
..... Frank Albertson
Midshipman .....Ward Bond
Nancy Wayne.....Helen Chandler
Marion Wilson.....Joyce Compton
Major General Somers.....Clifford Dempsey
Rear Admiral Randall.....Lumsden Hare
Smoke Screen.....Stepin Fetchit
Navy Coach.....David Butler

On undergraduate and gridiron atmosphere "Salute" rates with "Brown of Harvard" as the best picture of its kind to date. It will reap for coin because it's a good football yarn for fall release and there hasn't been anything to top it in the film work turned out on either of the Government Academies. It's football, but more important than that—there's laughs, and plenty of 'em, with Frank Albertson outgrossing Step Fetchit for those who care to clock the mirth. Besides which the dialog fits, is delivered all the way and there isn't too much of it. Add a Booth Tarkington angle to the adolescent love interest and you're apt to have quite a picture. It is.

Football stuff is exciting, especially with sound, but it's the sidelights in the build-up which send this picture to the front. Albertson plays the proverbial fresh plebe, but how. Between the dialog given him and the way he handles it this youngster looks "in." He promised in "Prep and Pep" and he's kept it. It's an excellent piece of casting throughout. O'Brien, as John Randall, plays the Pointer and older brother of Paul (William Janney), and is Army's triple threat on a field or a dance floor. Meanwhile, the slighter family member is on his way to sea full of determination if punch drunk from the doe eyed glances of the baby talk Marion, Annapolis' academic impediment.

On the fringe of this circle is Nancy Wayne, a naval daughter living on post, who thinks Paul is a little bit all right and spurs him back to duty when the youngster becomes fed up after being ragged into ridiculing his grandfather by an upper classman. John, having pegged Marion as the ingenue vamp, makes a play for Nancy to show Paul what he's passing up, and Paul's resultant grouch gets him into the Army game with orders to stop his brother on the coach's psychology hunch. Contest ends in a 6-6 tie, both brothers scoring. David Butler, director, does well by the Navy coach.

Step Fetchit rings in as the servant in Paul's household who follows the boy to the Naval school and becomes a rubber for the grid squad. From spots in this picture it listens as if the sound boys will have to be careful with Step. The colored boy is mumbling so freely he can't alway be understood. But they laugh when they see him so maybe it doesn't make much difference. Directorial end has pretty nearly taken the edge off the football stuff in a scene of John being spilled out of bounds and upsetting Fetchit on the sidelines. With both lying in the mud there's a conversational exchange. It doesn't chime and should be cut. Technically the game's only weak points are John's play boy spirit, good theatrical license, however, and Paul looking over his shoulder on a way to a touchdown after recovering a blocked punt. Just two periods shown, first and last, with the latter enhanced for the camera by mud, a radio announcer explaining rain in the third period. The announcer, minus program credit, is Lee Tracey behind a moustache, and very good.

Usual newsreel stuff has been inserted on the game, the final celebration of the Middies for their "moral" victory looking like a clip from last fall's Navy-Princeton game over at Franklin Field. Yells of the mob have also been cut in after the plays, somewhat awkwardly in lieu of the quiet while the play is in motion, but that's a minor point. Balancing this are some tackles, seen and heard, that football bugs will almost feel besides cries of the players to "Get that guy," etc.

In that the Fox studio idea appears to be to turn out many pictures minus any particular draw names, but with youthful principals, "Salute" stands off the b. o. handicap of that theory by meeting the added story, general cast calibre, and pictorial requirements which are among the necessities such a policy demands. And the title is good.

No question that the producing company has turned loose a good looking and well playing group of youngsters in this effort. That goes for William Janney, excellently fitting the central character; Helen Chandler in her first talker, Albertson and Ward Bond, a linesman from U. S. C., playing his first picture role as a light heavy and not a little responsible by his "straight" for making Albertson stand out to such an extent. Bond will probably stick in pictures after this effort. He's not unlike McLaglen. Technically the entire staff must split credit.

Picture is well sprinkled with standout bits. Best one is a lengthy comedy sequence peaking to a stairway entrance, to the tune of "Rosita," by the pip looking sister of the homely plebe the boys have been dodging all evening as he tries to fill her dance program. Among the best entrances ever given a girl in pictures. Another nice piece of work has Paul and Nancy walking together immediately after the boy has been told to turn in his football togs because he's too light, both youngsters sniffling as they dejectedly amble and blaming it on suddenly contracted colds. Three or four titles mark the time advance so that Paul makes the trip to the Polo Grounds with the team the following November as a reward for amassing bruises on the scrubs all fall. Film has no theme song except "Anchors Aweigh," famous Navy pigskin melody, which is used as a duet, jazzed up for dancing, and sung enmasse.

Those Pointers who see it may be inclined to razz a little, but Annapolis and the public at large will certainly like it. It's a sincere enough effort to, perhaps, have some bearing on definitely swinging public sentiment towards the resumption of Army-Navy games.

Every so often a picture comes along that an audience can have a lot of fun watching, and feel just a little refreshed for having sat in. "Salute" is one. *Sid.*

## PRISONERS

**(10% DIALOG)**

First National production and release. Starring Corinne Griffith. Directed by William Seiter. Produced by Walter Morosco. Story by Ferenc Molnar. Adapted by Forrest Halsey. Cameraman, Lee Garmes. Titles by Paul Perez. Shown at New York, N. Y., Aug. 15. Running time, 87 minutes.

Riza Riga.....Corinne Griffith
Kessler.....James Ford
Brottos.....Bela Lugosi
Nicholas Cathy.....Ian Keith
Lenke.....Julanne Johnston
Aunt Maria.....Ann Schaeffer
Kore.....Baron Hesse
Sebil.....Otto Matiesen
Prosecuting Attorney.....Harry Northrup

The grizzled book wormers know well how Ferenc Molnar stands in the batting files of the literary league, yet in the filming of his novel, "Prisoners," the celluloid fans will be disappointed. Even the charming Corinne Griffith, cast in the role of Riza Riga, working to make the character stand out, fails to prevent the story from becoming irksome long before its close.

And the film, in failing to eke out just punishment to the gink who shot another down in cold blood with an eye witness to the murder, leaves a sort of dark brown taste in the mouth. The girl starting off to prison to serve a seven months' sentence for stealing at the final fade out isn't so sweet either.

The picture has sound effects, not much, but enough to call the picture sounded and also a bit of dialog at the end. This latter was effective, especially the reproduction of the trial scene.

The story is of Hungarian atmosphere and Miss Griffith is the wistful-eyed waitress who tries to forget her early life of misery and shame and live decently, only to get in another jam when she steals money to buy a pretty dress.

Some nice photographic shots and some of the scenes set a Hungarian background on a Hollywood lot.

Exhibs with this picture must sell Griffith. *Mark.*

## LOVE IN THE DESERT

**(10% DIALOG)**

Radio Pictures production and release. Directed by George Melford. Noah Beery and Olive Borden featured. Hugh Trevor lead. Sounded by RCA Photophone. Story by Louis Serecky, adapted by Paul Percy. Titles by Randolph Bartlett. Running time, 68 minutes. At Arena (grind), New York, one day, Aug. 14.

Sample of salvaging an original silent picture by trick introduction of dialog. As a silent this would have been poor material even for a grind house on daily change. With dialog and chance to build the "see and hear" idea for lobby display it is a good flash for a probable moderate price as dialog product goes. Regardless of literary quality, it is vastly better than mere synchronized material.

Original negative was the usual sheik story, crude in idea and formula in production, with the principal merit of big mob effects when the desert tribes gather to war on the white man. Romantic hooey about the beautiful desert girl captured by cruel native chief and held captive until white hero undertakes rescue. Then hot action

(Continued on page 27)

*Regina Crewe in New York American says:*

# "IT TOPS ANY TALKIE EVER MADE! IT'S PERFECT!"

"Better than the stage play. One of the finest photo-dramas of all times. That's 'The Dance of Life', the motion picture version of 'Burlesque' that moved into the Rivoli last night to remain until the snow flies.

"Write your own ticket to praise the picture. If you have any five dollar adjectives, trot them out and send for more. There isn't any danger of over-lauding the production. It's a jewel—a gem—a vertible Kohinoor. They say that perfection is never attained. But 'The Dance of Life' has turned the trick. No improvement can even be suggested. The picture and every performance in it is perfect.

"The dialog is better than in the stage play. For once the movies have taken full advantage of their possibilities. Hal Skelly is everything that makes motion picture history. Right off the reel he's in pictures in a big way. Nancy Carroll proves that she can head any cast on any screen. This picture makes her a star."

*The other New York critics wrote similar raves!*

# "THE DANCE OF LIFE"

## HAL SKELLY and NANCY CARROLL

Directed by John Cromwell and A. Edward Sutherland. Adapted by George Manker Watters. From the play "Burlesque" by Mr. Watters and Arthur Hopkins, the reigning stage hit of New York for over a year.

## PARAMOUNT'S

**ALL-TALKING, SINGING, DANCING, TECHNI-COLOR HIT!**

THE NEW Paramount SHOW WORLD Pictures

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*Starting August 25th*

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Selling the NEW SHOW WORLD productions and theatres showing them to 40,000,000 people in 350 cities through 695 newspapers. Tie up with it!

# THEY SAID—

READ FOR YOURSELF—

Right out of the two daily film publications—line for line—word for word—comma for comma. "Paris Bound," "The Sophomore" and "Big News" breeze in with these publications as box-office, sure-fire, what-the-public-wants. That's a flying start for Pathe in the judgment of editors. Below are three running shows for the first three features.

The NEWSPAPER of FILMDOM — THE Film DAILY — ALL THE NEWS ALL THE TIME

"Paris Bound"

DAILY and REVIEW MOTION PICTURES TODAY

Pathe Previews "Big News" Picture Packed With Laughs

Pathe Have Hit in 'Sophomore' Quillan-McCarey Click Big

—And Still They Come!

## PARIS BOUND
*is perfect*

## BIG NEWS
*is significant*

## THE SOPHOMORE
*is the last word*

# NOW *read what they say about* INA CLAIRE *in* THE AWFUL TRUTH

All Music ▲ All Sound ▲ All Dialogue ▲

The NEWSPAPER of FILMDOM — THE Film DAILY — ALL THE NEWS ALL THE TIME

## "AWFUL TRUTH"

**In which there is introduced a brilliant new marquee name and a noteworthy addition to the stellar ranks of Hollywood. "The Awful Truth" stands on its own as a smart, sophisticated and beautifully handled comedy but likewise serves as the vehicle by which Ina Claire, frequently referred to as the toast of New York, makes her debut in motion pictures.**

**If we had anything to say about it we'd order a royal salute or proclaim a holiday in the picture business—and all of it because of the Claire arrival. This, we are trying to get over to you, is more than mere happening. It's an event.**

## THE STAR

**—Miss Claire, an old hand at tricks of the stage, dominates throughout. She has poise, charm, is beautiful, and has an excellent voice. She is a consummate and finished comedienne, replete with class to her very fingertips. With no argument whatsoever, she belongs among the first half dozen leaders in the dialogue film.**

KANN

# *and Still They Come from*

# PATHÉ

# Old Producers Point Out Flaw In New Radio-Tiffany Project, Slamming Price-Fixing Boards

With indie exhibitor fires relighted and their leaders hailing the Radio-Tiffany project as the first producer capitulation, minus any joker, older producers and some of the retired experts on arbitration are unanimous on this one point of criticism:

That the fallacy in the move is its acceptance of exhibitor price-fixing boards.

This is the very phase that is selling independents on the scheme. Verbally, they are now 100% for it; so much so that meetings are being called throughout the country, including a tri-state one at the Hotel Astor Thursday, for the appointment of committees of five to officiate at every affiliated exchange in the U. S.

An exhibitor desiring a five-year Radio-Tiffany franchise, wherein he guarantees to play annually 52 features, equally, of the two companies, first approaches his local committee. An investigation is conducted if necessary, but exhib leaders deem this will be unnecessary as the committeemen will be of the representative type supposed to be familiar with the strong points and failings of all competitors in their zone.

Then the committee and the exchange heads of the two companies will "set the points" or what may be expected of the applicant financially.

Should the local committee and exchange men have a falling out, Abram Myers, for the association, David Sarnoff for Radio and L. A. Young for Tiffany, will be approached. Their ruling, or one by their designees, will be considered final.

### Exhibs Routine

Exhibs not affiliated or active in the Allied States (Myers) who are flocking into various headquarters, dormant a few weeks ago but now like hives, listen to this prelude which has gotten to be a formula since the Chicago flare:

"For the first time in our box office careers U. S. money has become legal tender. We can sell what dates our franchise does not provide for; not buy them.

"For the first time we have the strength of a chain with none of the disadvantages of individual control."

Leaders are hailing Myers as the father of the indie Republic. They give him all credit for originating the plan; saying that it was he who sold Sarnoff and Young on the plan less than a month ago.

### Hays

The arbitral system which the franchise sets up auto...atically does away with Hays arbitration. Should the sincerity of exhibitors during the next few weeks materialize on paper to any great extent, then the keystone of the Hays organization will get its greatest nick. Already the Vitaphone system has effected a method of adjustment foreign to the Hays' idea.

The largest part of the Hays producer-members donations, over a million a year, goes in for the maintenance of these 32 Film Boards of Trade. These are second only to work at the National Capitol in the important functions of the Hays organization.

While indie leaders gloat over the prospects of freedom from a spurned system some of the more outspoken Haysites say that the conversion of a lot of indie squawkers to another school for settling accounts would be a good riddance; that it would be a stimulant to the system established by Hays.

Hays, it is gleaned, counts on all the indies returning, regardless of what the project may be. While members of his own organization are making possible a huge withdrawal of indies from the regular film courts, Haysites are convinced that an indie exhibitor is an indie exhib.

### Photophone's Cheap Device

While Radio expects to push its talker equipment to the point where Photophone's new sales head, Sidney Abel, hopes to eliminate 80% of the indie competitors and to cut deep into Western Electric, no order for mass production of the $2,995 indie special has been yet given. Neither will the Photophone people even attempt to approximate a date when they can make their first installation.

The device has been demonstrated in the Fifth Ave. office, but not in a theatre. The only difference between it and the regular equipment is said to be in the amplification.

But executives deny that this is the same device they were selling for $5,000, and that any cut was made because of the possibility of big sales through the franchise hookup of their picture subsidiary.

Photophone has not yet added a salesman although Abel's office a week ago was crowded with them. The same 30 that existed when the company was admittedly lethargic are on the payroll.

At the Chicago meeting where there were over 100 theatre owners and a dozen salesmen, only one device was sold and that by Col. Ed Hawkins to Frank Rambusch. Frank wanted the distinction of being the first signer.

## Free Show Menace

Minneapolis, Aug. 20.

Northwest exhibitors again are protesting against the free show menace.

Business men bill the free entertainment to attract transients to their towns.

The shows are usually held on a street corner or vacant lot. School yards frequently are utilized.

A campaign is under way to induce distributors to refuse to release films for such free shows which, it is claimed, harm the exhibitors.

## CANADA STARTS PROBE IN CHARGES ON CAN. F.P.

Toronto, Aug. 20.

Charges that Famous Players Canadian Corporation has a monopoly of the picture business in Canada in exhibition and distribution have been made by the Exhibitors Co-operation Association of Ontario.

These independent exhibitors have demanded the minister of labor open an immediate investigation into Famous Players under the combines act. Heenan agreed and the probe has been started.

Nat Taylor, secretary of Exhibitors, declares F. P. forces the small exhibitor to book certain obviously worthless pictures before giving him a chance at tried successes; that the independent never gets a break when located near an F. P. house and that the contracts in force are illegal.

All allegations are denied by Famous Players.

## Utah's Sound Device

Salt Lake, Aug. 20.

National Filmfone Corporation formed here, with Louis N. Strike, manager-owner of Star (10-15), main instigator. He is responsible for the experimentation and development of the equipment. Capitalization $150,000.

The company has been for a few months manufacturing sound equipment, for disc use, complete with synchronizing device and amplification system, under the name of Filmfone. It has about 25 in use throughout the intermountain country. Manufacture of the equipment will be in the Baldwin loudspeaker factories at Salt Lake City.

List of incorporators reveals the name of Nathaniel Baldwin, famous loudspeaker inventor and one of the world's largest manufacturers.

## Franklin's Tour

Los Angeles, Aug. 20.

Harold B. Franklin has gone to Colorado to give the 40 houses operated by Kohn and Fairchild a thorough inspection. Deal is on whereby the Fox Coast chain takes over these houses.

After the inspection Franklin is reported heading for New York to report in person to Fox. Expects to be gone about three weeks.

### Rosenthal's Dress Biz

Chicago, Aug. 20.

Ed Grossman becomes branch manager here for United Artists, taking the place of William Rosenthal.

He leaves picture business to devote full time to his string of dress shops.

### Nos. 1 and 2—Sound

Hollywood, Aug. 20.

Paramount is converting stages one and two to sound.

Work will keep 150 men busy for 30 days.

## REOPENING GARRICK, MINN.

### For Run House—Strand Out for Good, Probably 7th St. Also

Minneapolis, Aug. 20.

Ed. Smith, Publix district manager, announces that the 1,800-seat Garrick, dark last season, will be remodeled, wired for sound and reopened as a run house with a new name, the Century.

The 1,400-seat Strand, adjoining the Garrick and at one time the city's most pretentious house, will be abandoned. It already has been sold for commercial purposes. It is a wired house and up to a year ago was the leading F. & R. run theater here. More recently used for second runs.

No plans have been announced yet for the Seventh Street theater, the R-K-O house across the street from the Strand and Garrick. This theater was dark last season and it is doubtful if it ever opens. At one time the leading and only Orpheum big time variety house here.

## Film Booking Situation In Metropolitan Houses

All the vaudfilm circuits are set on their new season film presentations, the general releasing of the new string bookings starting officially Labor Day. Pre-releasing done by the producing concerns for July and August is nearing its end with the Keith, Loew and Fox circuits set on their screen releases.

Keith and Loew have done their fall and winter film buying. On the Paramount block of 60 subjects they have amicably accepted an even booking break, each getting 30 with the biggest of the talkers also satisfactorily divided between the two circuits.

Of the bigger subjects Keith gets "Four Feathers," "Greene Murder Case" and "Vagabond King," while Loew plays "Dance of Life" and "Dr. Fu."

As far as Warner product is concerned there is nothing definite at this time. Keith will play all 30 of the set Radio Pictures product with outside bookings arranged on subsequent run basis. Keith is playing the Pathe productions also under Radio Pictures distribution.

Of the First National pictures from 20 to 25 are lined up for playing in the Keith houses. Fox pictures are slated for the Fox vaudfilm theatres with outside indie subjects from Columbia, Tiffany-Stahl, U, etc., expected to be bought for fillers where the Warners and Fox subjects are shy.

Loew plays all the Metro product, which, with half the Par releases, gives them a lot of film dates.

As Fox controls M-G-M it is expected prospective screen bookings for either Fox or Loew houses can be adjusted so that either Fox or Loew houses will receive Fox and Metro pictures alternately.

Keith is booking the New York Hip on a week and two-week basis, pending its closing at any time.

### Chagrin in Charge

Hollywood, Aug. 20.

Besides managing Warner's Hollywood Boulevard house, Max Chagrin will supervise the two Pantages theatres, Los Angeles and Fresno, recently taken over by Warners.

## FOX COAST CHAIN ADDS 9 AND BUILDING 2 MORE

Los Angeles, Aug. 20.

Fox's Coast theatre chain has bought nine more theatres and, in addition, will build twin 1,800-seaters. Deals have been okayed by Harold B. Franklin, president of the Fox Pacific string.

New houses, at Vancouver, Wash., and Legrande, Ore., will be started in about two or three months, or as soon as plans are completed. The other theatres, all independently owned, are Universal's two at Eugene, Ore., and the same company's duo in Corvallis, Ore.; the Elsinor, Salem, Ore.; Criterion and Rialto, Medford, Ore.; the Turlock, Turlock, Cal., and the Broadway, Idaho Falls, Idaho.

The two houses in Eugene and the two in Corvails, Ore., will be added to the Portland district.

Theatres will be officially taken over about Sept. 1.

## ALL-SOUND SENDS UP MISSOURI GROSS—NET

St. Louis, Aug. 20.

Switching to all sound at the Publix (Skouras) Missouri last week made a difference in favor of the house of around $13,000.

The gross was $20,600, $9,000 over the average of the Missouri. By cutting out the stage show, $4,000 was saved on the overhead.

Policy is expected to become permanent at the house.

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theatre seating 1,400 in city of 60,000, fully equipped for pictures, dramatic stock, road shows or vaudeville. Fine pipe organ. Owners engaged in other business.
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'Tis not in mortals to command success.
We'll do more—deserve it.
HANDERS AND MILLIS
*San Francisco Chronicle* said:
"They have the natural gift of comedy."

CHARLES TROY
Late of "LADY FINGERS"
*FEATURED IN FANCHON & MARCO IDEAS*
Direction LYONS & LYONS

If you *don't* think FANCHON & MARCO "*IDEAS*" ARE A SENSATION *Ask* JACK LOEB OF THE FOX OFFICE

PAUL ASH SAYS
*"One of the Finest Tenor Voices I Have Ever Heard"*
TOM GREEN
Featured in Frank Cambria's "Creole Nights"
Paramount, Brooklyn, Week Aug. 16
*With Entire Publix Circuit to Follow*
Exclusive Personal Management
ELI DAWSON, 1560 Broadway, N. Y. C.

# AROUSING THE NATION. . . . .

## Show Power of the World Harnessed for Radio's "STREET GIRL"

Clear as a mighty bell, the challenge of Radio Pictures clangs across the Show World.

All the vast promotion resources of Radio Pictures concentrated in a phenomenal show campaign that reaches every city in America! Eager thousands scurrying to "STREET GIRL" make the attraction one of the TWO sensational hits of the hour!

N.B.C. and Victor! World's greatest band leaders... Whiteman... Waring... Vallee... Lombardo... Famed singers and musicians on air and stage and disc—wherever dancing feet flash across shimmering ballroom floors... all contributing their genius to popularize the gorgeous melodies of "STREET GIRL!"

AND THIS IS BUT THE BEGINNING OF THE NEW AND REVOLUTIONARY SHOWMANSHIP OF RADIO PICTURES.

RKO DISTRIBUTING Radio PICTURES CORPORATION

## Great Band Leaders Playing "Street Girl" Hits . . . . .

Paul Whiteman; Fred Waring's Pennsylvanians; Rudy Vallee and His Connecticut Yankees; Vincent Lopez; Lombardy Orchestra; Ben Pollack and His Park Central Orchestra; Roy Ingram and His Paramount Hotel Orchestra; Dave Harmon and His Palais D'Or Orchestra; Michelin Hour; Ambassador Hotel Orchestra; Paul Tremaine and His Orchestra; Ernie Golden and His Orchestra; Bill Scotti and His Manger Hotel Orchestra; Harold Veo and His Hotel McAlpin Orchestra; Larry Funk and His Village Nut Grove Orchestra; Alice Foote McDougal Orchestra; Will Hollender and His Hotel Alamac Orchestra; Jack Albin and His Hotel Bossert Orchestra; Level Club Orchestra; Harry Tucker and His Hotel Barclay Orchestra; Rendevous Hour Orchestra; Wagners Orchestra; Band of a Thousand Melodies.

# Radio Promotion Clicks in West

STREET GIRL shakes mean gross. St. Louis Theatre breaking house record against terrific competition in monster show campaign!

Smash Premiere - - - - - - - - - - Riverside, Milwaukee

## WATCH FOR OTHER SENSATIONAL BOX-OFFICE RETURNS!

# Future Meetings of Indies And Producers in Different Sections Deciding New Deal

Meetings to be held between now and Sept 15 in several sections will determine the possibilities of the proposals by Radio Pictures and Tiffany-Stahl to tie up 5,000 indie houses for their product under franchise, with Radio guaranteeing a wired device not to exceed $3,000 in cost

Following the meeting in Chicago last week, when around 100 representatives of the indies throughout the country as included in the Allied States (Abram F. Myers) appeared to approve of the plan submitted by the Radio and T-S reps, regional gatherings were scheduled At each of these, starting in New York tomorrow (Thursday), the producers and the electric (RCA Photophone) will set forth the advantages of their respective offers

It is claimed by the producers that there will be 3,000 of the 5,000 indies under franchise by Sept. 1, and the 5,000 will be 100% in by New Year's This sanguine view is not altogether shared in the trade, either in the producing or exhibition ranks.

That the indie exhib is still a tough nut to crack is the general feeling. While the entire layout as reported looks favorable to both sides as a straightforward business proposition announced at an opportune time, whether the indie exhib will grasp at it as readily as the two producers believe is a mooted point.

A story that the big distributors do not favor the idea of the producers tying up with the indies has not been found to be well based. The account rather is that the big distribs welcome any means to keep indie houses open as an added income for them, and that they are willing to take their chances in business getting.

The offer of Radio Pictures and Tiffany-Stahl to franchise the indies up to 52 pictures a year, besides some shorts, is said to carry a first run provision for the indies' territory. Comparatively few of the indies are of the large capacity or in downtown sections of important towns.

No rental basis is said to have been reached by the Chicago meeting. Rentals will be charged, it is said, according to audit. Upon a disagreement it will be set through arbitration, taking a period of a year for the average, whether the indie was wired or silent.

The franchise is to run for five years. A new feature of it is said to be a clause that the indie using the RCA photophone equipment will have no extra disc charges for product.

Each of the producers assert the only objective in the assembling of the indies into a possible compact body for their franchise purposes is a business one, to promote themselves and give some insurance of self-preservation to the indies.

When asked if any other indie produced had requested to be declared in on the group indie proposition, one of the producers' reps said no such application had been received. He refused to comment on the probable action by Radio or T-S if such an application is made.

Myers, leader of the Allied States, and one of the principal parties to the origination of the plan, said in an announcement this week the quality of the RCA equipment would have to be entirely satisfactory.

### Cruze's Hollywood Project

Los Angeles, Aug. 20.

James Cruze is negotiating the details for the erection of an eight-story office building and theatre in Hollywood.

Presumably on site owned by Cruze on Sunset boulevard.


New COLOR Moods

*in*

SOUND

*with*

EASTMAN SONOCHROME

TINTED POSITIVE FILMS

THE sixteen delicate colors of *Eastman Sonochrome* are keyed to the moods of the screen. Love, excitement, pomp, adventure . . . . the various seasons, lightings, emotions . . . . are subtly conveyed by color . . . . And each tint is so adjusted that it gives pleasing and faithful reproduction of sound.

*Sonochrome,* the latest Eastman contribution to the industry, adds immeasurably to the beauty, the atmosphere, the effectiveness of sound pictures.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK


### Tough on Pants!

Hollywood, Aug. 20.

A new job created at Paramount keeps one man busy all day going around trying studio chairs for squeaks because of interference with sound pictures.

Lad wore out two pairs of pants the first week.

## PUBLIX AFTER SMALLER CIRCUITS IN LONE STATES

San Antonio, Aug. 20.

Publix is reported dealing with the Gordon-Bowmann circuit, about the only indie small list left in Texas.

Publix has made the usual offer to buy.

Phoenix, Ariz., Aug. 20.

The Nace houses, 12 or 15, are in process of dickering by Publix. They are in an advantageous position in this state and, from report, are wanted by other chains.

Publix-Paramount is said to have an in through the extremely friendly business relations existing for years.

## Publix Dance Troup Stagers

Ada Kaufman is staging dance troupes alone for Publix again, after associated with Dave Gould for several months.

Gould also continues alone as do Sonia Serova and Mary Read, head of the John Tiller school in America, along with the Gamby-Hale troupes.

These comprise the majority of dance producers, taking their turns in sequence.

Every sixth week, Publix's own producer stages a line of girls, thus splitting up the assignments.

## But One Film House Orchestra in Minneapolis

Minneapolis, Aug. 20.

The Minnesota, ace Publix house playing unit stage shows, is the only Minneapolis film house which will have an orchestra during the coming fall and winter season. It will be considerable of an aggregation, 38 pieces in place of the 23 last winter.

Reaching an agreement with the local musicians' union, Publix agreed to use at the Minnesota not only the 23 men employed there last season, but also the 15 musicians from the State orchestra formerly. The season for the 38-piece orchestra runs for 43 weeks. A curtailment is permitted during the nine summer weeks. The State will be operated as a sound house, minus stage shows.

## Radio's First Runs in Old Keith's, Wash.

Washington, Aug. 20.

Radio Pictures (RKO) may conclude to reopen the old Keith's here for a local first run show window, with a full week policy and all sound otherwise.

If the intention is fulfilled it will start in October, probably with "Rio Rita."

The house is not well located for a picture grind. It is thought that the large cosmopolitan flow in here during Congress will be worth the chance.

Keith's played big time vaude for many years. Of late months it has been dark.

### $200,000 FIRE LOSS

Fitchburg, Mass., Aug. 20.

Four hundred motion picture fans filed safely from the Majestic theatre when fire broke out in the Rome block, in which the theatre is located, and caused $200,000 damage.

Although one of the emergency exits was cut off by smoke and flame and the theatre was pitched into darkness before the last of the patrons had left, no panic.

### N. Y. via Hawaii

Los Angeles, Aug. 20.

Douglas Fairbanks and Mary Pickford leave for New York Monday (26), but via Honolulu.

They will go to Europe also.

# WANT PICTURE STUDIOS TO 'FRAME' ALIKE

Hollywood, Aug. 20.

Meeting at the Academy to discuss and work out a plan of standardizing sound film apertures in studio camera work which will meet universal needs of theatre projection last week. Representatives of the Technicians branch of the Academy; Society of Motion Picture Engineers, American Projection Society and the American Society of Cinematographers were present to hear and see tests.

Survey made by the Academy in sending questionnaires to all heads of chain theatres and smaller houses showed Publix to be the best equipped for obtaining by a specially constructed moveable base of the projection machine to center a picture and adjustable apparatus attached to the head of the projector to make the aperture fit any size film.

Other theatres report the uses of movable lens and the clipper device to obliterate the sound track from the film. However, majority claim they can not afford the costly equipment to make perfect projection and therefore get it on the screen the best way they can.

### No Two Alike

Reports from cameramen showed that no two studios use the same size aperture in recording scenes, and several allow ample space for a full picture. Many theatres found the picture was framed either too low or too high and off center.

In addition the committee will also work to bring the various studios, now engaged in experimenting with wide angle film, to some definite size before each comes out with its own ideas of enlarged film which may require a series of projectors to handle them all.

### Dedication Ceremonies

Hollywood, Aug. 20.

Fox studio will dedicate its Cafe de Paris and Engineering Building at Movietone City Sept. 12 and its Hall of Music Sept. 22.

At the latter ceremony an orchestra of 100 pieces and vocal chorus will contribute to the entertainment.


BENNY MEROFF

MARKS BROS.
Granada and Marbro Theatres
CHICAGO
Per. Mgr., MURRAY BLOOM

NATIONAL SCREEN SERVICE
SOUND AND SILENT
TRAILERS

# The YEAR'S BEST SELLER

The Book of the Year! Twelve of the greatest stories on screen entertainment ever published. Every type of story imaginable to meet public demand! Romance! Thrilling Adventure! Mystery! Side splitting Comedy! We're sending you a copy. When you get it read the story of

RONALD COLMAN
and his great success in his All Talking picture
"BULLDOG DRUMMOND"
*A Samuel Goldwyn presentation*

DOLORES DEL RIO
and how wonderful she is in her present hit—
"EVANGELINE"
*Edwin Carewe's Epic.*
*A Synchronized winner.*

"THREE LIVE GHOSTS"
The funniest picture produced this year. The All Talking Hilarious Laugh—sensation. All Star Cast.
*Presented by Joseph M. Schenck*

GLORIA SWANSON
and her marvelous work in her first All Talking dramatic masterpiece.
"The TRESPASSER"
in which she also sings
*Presented by Joseph P. Kennedy*

NORMA TALMADGE
in her first ALL-TALKING production
"New York Nights"
*with Gilbert Roland.*
*Presented by Joseph M. Schenck*

MARY PICKFORD
DOUGLAS FAIRBANKS
in a tremendous production.
Their version of Shakespeare's
"THE TAMING OF THE SHREW"
*Here's the picture sensation of all time.*

"THE LOCKED DOOR"
an All-Talking Dramatic Thriller with Tremendous cast including Rod La Rocque, Barbara Stanwyck, George Fitzmaurice Production.
*Presented by Joseph M. Schenck*

RONALD COLMAN
in a sensational romantic adventure. All-Talking
'CONDEMNED'
*with Ann Harding. Presented by Samuel Golwyn.*

HERBERT BRENON'S
All-Talking masterpiece
"LUMMOX"
*adapted from Fannie Hurst's novel with big All Star cast.*
*Presented by Joseph M. Schenck*

FANNIE BRICE
Internationally famous comedienne in her All-Talking Singing Picture.
"IT'S A PLEASURE"
*Presented by Joseph M. Schenck*

HARRY RICHMAN
star of Stage-Radio in an All-Talking All-Singing-Dancing picture.
"The SONG OF BROADWAY"
*story & songs by Irving Berlin*
*Presented by Jos. M. Schenck*

CONSTANCE TALMADGE
in her greatest picture
"VENUS"
*a synchronized picture a thrilling romance of Naples, London and Africa.*

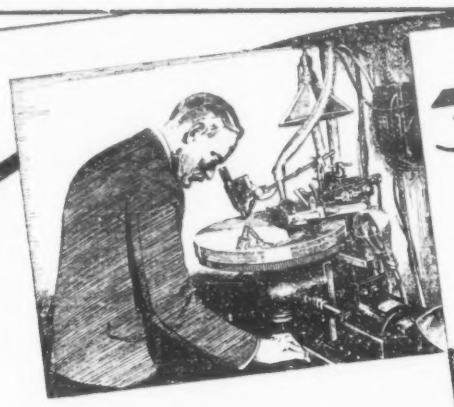
## *Just an Old United Artists Custom*

THE BEST AND ONLY THE BEST

# 3 years of wonderful progress

## ...millions of people going to Sound Pictures

## *. . . and Western Electric tells them where to go for Sound Pictures at their best!*



**3 YEARS AGO** *. . a hope!*

**TODAY** *. . . a success in theatres everywhere*

*Important to your enjoyment of sound pictures*

YOUR ENJOYMENT of any Sound Picture depends on three things—the picture itself, the quality of its Sound recording and the natural tone of Sound reproduction in the theatre where you sit. Do not let your entertainment be spoiled by indifferent reproduction.

Get in the habit of going to theatres which have installed the Western Electric Sound System as an assurance of reliable quality. This system, made by the organization which three years ago developed the first practical Sound Picture apparatus, has proved a great popular success the world over. Naturally so, because it is the result of half a century's experience in telephone making and it speaks with all the clearness of your telephone.

**TOMORROW?** ...The art of making Sound Pictures is being constantly improved by leading producers, who are using Western Electric apparatus in their studios. These improvements will be best appreciated when the pictures are reproduced in theatres equipped with the Western Electric Sound System.

**Western Electric SOUND SYSTEM** — THE VOICE OF ACTION

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|---|---|---|---|---|---|
| American Boy | October, 1929 | 279,059 | Motion Picture Classic | October, 1929 | 338,973 |
| Collier's | August 24, 1929 | 1,643,017 | New Yorker | October 5, 1929 | 69,472 |
| College Humor | October, 1929 | 239,276 | Photoplay | October, 1929 | 547,605 |
| Life | September 13, 1929 | 144,700 | Saturday Evening Post | September 28, 1929 | 2,902,093 |
| Liberty | September 21, 1929 | 1,528,796 | Time Magazine | October 14, 1929 | 180,465 |
| | | | | Total Circulation | 7,873,456 |

## LOVE IN THE DESERT

(Continued from page 18)

battle scenes up to the routine clinch.

They took the poor thing in its entirety, titles and all, and then tacked on a dialog and an epilog. Prolog deals with a Broadway chorus girl who comes to blackmail the rich father of a young man she has ensnared. Old man pays up and then she sends the young man to work on his far east desert irrigation project as discipline. Fair enough comedy introduction. Lasts about five miutes. Then picks up the original silent negative.

When this goes to its anticipated clinch, scene shifts back to New York home of hero's parents. Mother receives word that son is returning with his desert bride and Ma throws a fit at the expectation of a fat and probably black daughter-in-law. Son arrives with bride, preceded by bride's native maid servant. Ma mistakes native girl for son's wife, and there is a comedy bit before the beautiful Olive Borden is disclosed as the Eastern princess in a Paris gown and the last word in new world chic.

Epilog gives the dumb formula of the desert sheik story a bit of comedy twist that takes the curse off the cheap melodrama.

Whole business works out as fair amusement, with the dialog bits as a class flash for such grind establishments as this. *Rush.*

Complete cast "The Man," WB—John Barrymore, Loretta Young, William Austin, Dale Fuller, Albert Gran, Douglas Gerrard, Dick Henderson, D'Arcy Corrigan, Louise Carver and Martha Maddox. Albert Green, director.

GEORGIA LANE
DANCERS
Featured in Fanchon and Marco's "RHYTHM" Idea

JOE LaROSE
PRODUCTIONS
FOX THEATRES

## NEW ORLEANS

### (20% DIALOG)

Tiffany-Tone production and release. Directed by Reginald Barker from story credited John Natteford. In cast: Ricardo Cortez, Alma Bennett, William Collier, Jr. Musical score by Irvin Talbot. At Loew's Circle, one day, Aug. 14. Running time, 68 minutes.

A couple of pals, a gold digger, and a race track for locale. The action could have happened in any city, except for some shots of the Mardi Gras. But, it's a great little program gem!

Collier and Cortez hook up nicely and it is the effectiveness of their work that largely keeps a mild story out of quickie class.

Alma Bennett is deserving of special attention. As the woman out for love and dough, she does a great job. Miss Bennett's portrayal of passion is of the Garbo type, only far more concentrated. Every muscle in her nicely rounded form, tightened by silks, works sometime or another. If given a real break Alma would corner a lot of the fan trade specializing in screen hot mammas.

The race track stuff is a lot less newsreely than in many of this kind. Collier is close-upped on the horse, and away he goes to win so that the pal who copped his girl will be able to put back in the company's safe the bet money. Dame, however, keeps it and prison term served. Then the lads are pals again. *Waly.*

## MY LADY'S PAST

### (40% DIALOG)

Tiffany-Stahl production and release. Directed by Albert Ray from the continuity by Frances Hyland. Dialog and titles by Frederic and Fanny Hatton. Hugo Riesenfeld musical score by RCA Photophone sounded. Running time, 34 minutes. At Loew's Circle, New York, one day, August 15.

Mamie Reynolds.....Belle Bennett
Sam Young.....Joe E. Brown
Typist.....Alma Bennett
John Parker.....Russell Simpson
Maid.....Joan Standing

Too unsophisticated and implausible for the big cities, but in smaller towns it should be devoured. The best moments in this flicker are the talking sequences, mostly and clearly delivered by Joe Brown.

Belle Bennett, it is given to understand, is not meant to be older than 30 but even so at times appears too maternal for the role. She gives what may be called a tender touch for loads of sympathy. Belle Bennett receives the major billing. Marquee at this theatre read: "Hear Belle Bennett." But when it comes to vocal interpretations and in many instances pantomimic, to Joe Brown belongs the spoils. To play a sweetheart and lover with a pan like Joe's and still get away with it deserves some special consideration.

Barely any action, the interest lying in the plot, which at times appears like a good old fashioned meller. The boy and girl are engaged for 10 years and then needing opposition to show him it's about time he slipped a marriage ring on her finger.

One talking sequence for about eight minutes was a drunken soliloquy by Joe Brown. He was talking up enough courage to manhandle the villain. Brown was really fine here, twisting that wide-mouthed map of his into all manners of facial contortions and applying a proper thickness to his tongue. Over big and the highlight.

At this theatre four-fifths of the synchronization was horrible, almost killing the picture. For three minutes during one sequence the sound went dead entirely and nothing but a faint scratching could be heard. At other times the scratching was predominant.

A song which seemed to be the theme vocaled twice off screen, once by a male and then mixed. The projection of these songs was never clear enough to hear the lyrics.

## PRINCE AND DANCER

### (AUSTRIAN MADE) (Silent)

Hugo-Engel foreign production, released by World Wide. Directed by Max Neufeld. Starring Dina Gralla with Albert Paulig, Werner Pittschau and Carmen Cartellieri. Billed as synchronized in Vienna with no device named. At Loew's New York one day Aug. 16, as half double bill. Running time, 77 minutes.

Sending over foreign pictures of this type only prolongs the ridicule with which Americans look forward to foreign pictures.

The acting of the entire troupe was done with as much naturalness as the string-controlled puppets of a punch and Judy show.

No excuse for a story like this even in Austria.

Synchronization cued terribly and spoils some pretty Viennese waltzes. Projected with fair clarity.

On the whole, pretty rotten.

King Vidor starts directing "Dulcy" this week, Marion Davies, M-G. When Miss Davies completes this picture she starts on "Rosalie" under direction of Harry Beaumont.

## LIGHT FINGERS

### (ALL DIALOG)

Columbia production and release. Directed by Joseph Henaberry. Screen play and dialog by Jack Nutteford. Photographed by Ted Tetzlaff. Featuring Ian Keith and Dorothy Revier, supported by Carroll Nye and Ralph Theadore. At Loew's New York, one day, Aug. 16, as half double bill. Running time, 60 mins.

Dialog is everything here. Ian Keith's legit training brings results, with an easy delivery. Dorothy Revier's voice sounds sweet and clear, but she has a pronounced slow delivery in trying for pronounciation.

Story of the crook who reformed because a sweet young thing believed in him, as usual.

Just a fair action crook meller with the dialog the only new twist. Probably all right on the rental end for many wired houses.

## WEST COAST NOTES

Christie's next talking short will be "He Did His Best," with Taylor Holmes.

J. Grubb Alexander and Jimmy Starr transferred from the Warner writing staff to FN.

Louis Wolheim, for "All Quiet on Western Front," U.

Rehearsals on "The Rogue Song" started this week at M-G, with Robert Leonard directing.

When Wallace MacDonald finishes on "Darkened Rooms," Par, he goes to T-S on remake of "Painted Faces" as a talker.

Irene Palasty, Hungarian singer and actress, added to "Song of Broadway," UA.

Sue Carol, George McGrail, for "Lone Star Ranger," Fox.

Russell Gleason added to "Seven Faces," Fox.

Charles and Eva Kisco, for "Cotton and Silk," M-G.

Richard Travers, for "Battle of the Ladies," M-G.

Regis Toomey, Belle Bennett, Lewis Stone, for "Their Own Desire," M-G.

Ernest Torrence in "The Bugle Sounds," M-G.

Pathe borrows Helen Twelvetrees from Fox for "The Grand Parade."

Jack Conway will direct "Take It Big," first Van and Schenck picture, M-G.

Arthur Lake, Edmund Burns, June Clyde, Sally Blane, Allen Kearns, Dorothy Revier, Albert Gran, in "Tanned Legs," Radio.

Louise Lorraine and Lane Chandler featured in "The Lightning Express," U serial. Others in cast, J. P. McGowan, Martin Cichy.

Sally O'Neil, in "Jazz Heaven," Radio.

Mildred Harris, for "No, No, Nanette," FN.

Richard Travers returns to pictures in "Battle of Ladies," M-G.

Lee Shumway, Lloyd Ingraham, for "Night Parade," Radio.

Noah Beery, for "Isle of Escape," WB.

Frank Capra to direct "Hell's Island," Col. Kenyon Nicholson adapted.

Herbert Brenon will direct "Case of Sergeant Grischa," adapted from German war novel, Radio.

Warners has changed title of "The Narrow Street" to "Wide Open."

Helene Millard, for "Battle of the Ladies," M-G.

Fay Wray, in "Pointed Heels," Par.

### FIRST IN SEVEN YEARS

Los Angeles, Aug. 20.

Harold B. Franklin, head of Fox's coast theatres, is taking a fortnight vacation in northern California which he will combine with 48 hour visits to his San Francisco headquarters.

It's the first vacation Franklin has taken in seven years.

### CAN'T SHOW "JESSE JAMES"

Toronto, Aug. 20.

The Ontario film censors here have refused to grant an exhibition license for the showing of "Jesse James," made a long time ago.

The picture has been released under another title, "The Little Rebel."

RALPH SPENCE
DIALOGUE FOR M-G-M

WEST COAST THEATRES present BRADFIELD
5th Ave. Theatre, Seattle, Wash.

Another Smashing Success!
THIS TIME AT FOX THEATRE - ST. LOUIS
HORACE HEIDT AND HIS CALIFORNIANS
THIS IS MORE THAN A BAND....IT'S BIGGER IN ENTERTAINMENT VALUE THAN ANY ORCHESTRA—HERE'S MELODY, HARMONY, DANCING, SINGING....AND WAIT UNTIL YOU SEE "LOBO"! THE KICK OF THE WHOLE AMAZING AGGREGATION....THESE KIDS ARE TRYING TO GIVE YOU THE HAPPIEST 30 MINUTES YOU EVER HAD IN ANY THEATRE. BE SURE OF ONE THING....WHEN YOU SEE THIS GANG....YOU ARE GOING TO MEET A NEW PERSONALITY IN SHOW BUSINESS. THEY'RE FANCHON & MARCO'S BEST.... ASK JACK LOEB OF THE FOX OFFICE ABOUT THEM....WATCH THE REPORTS FROM THE FOX THEATRE IN PHILADELPHIA!

# DE SYLVA, BROWN &

THE SENSATIONAL SONGS FROM AL JOLSON'S "SAY IT WITH SONGS" NOW RELEASED FOR THE PROFESSION

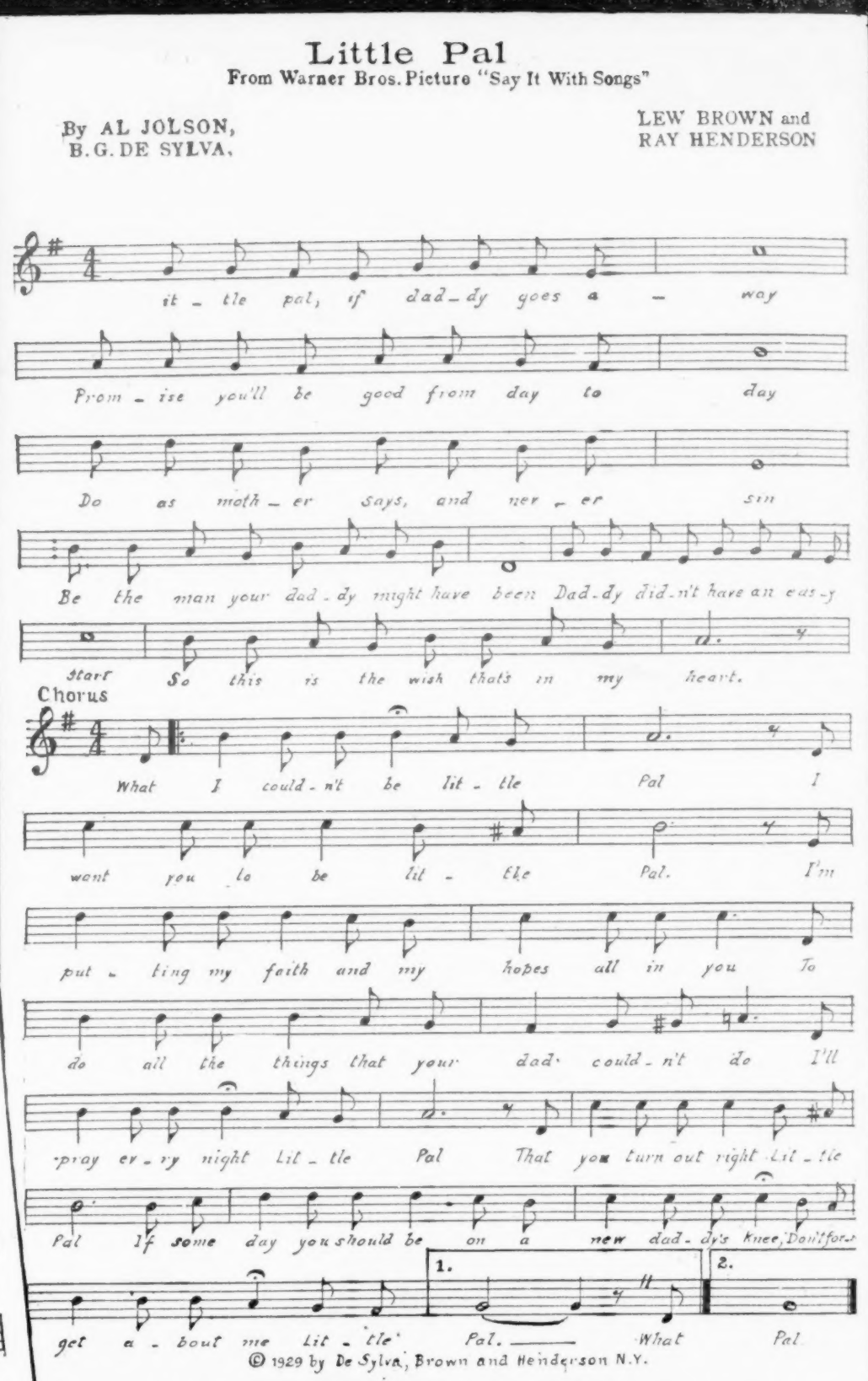
## "LITTLE PAL"

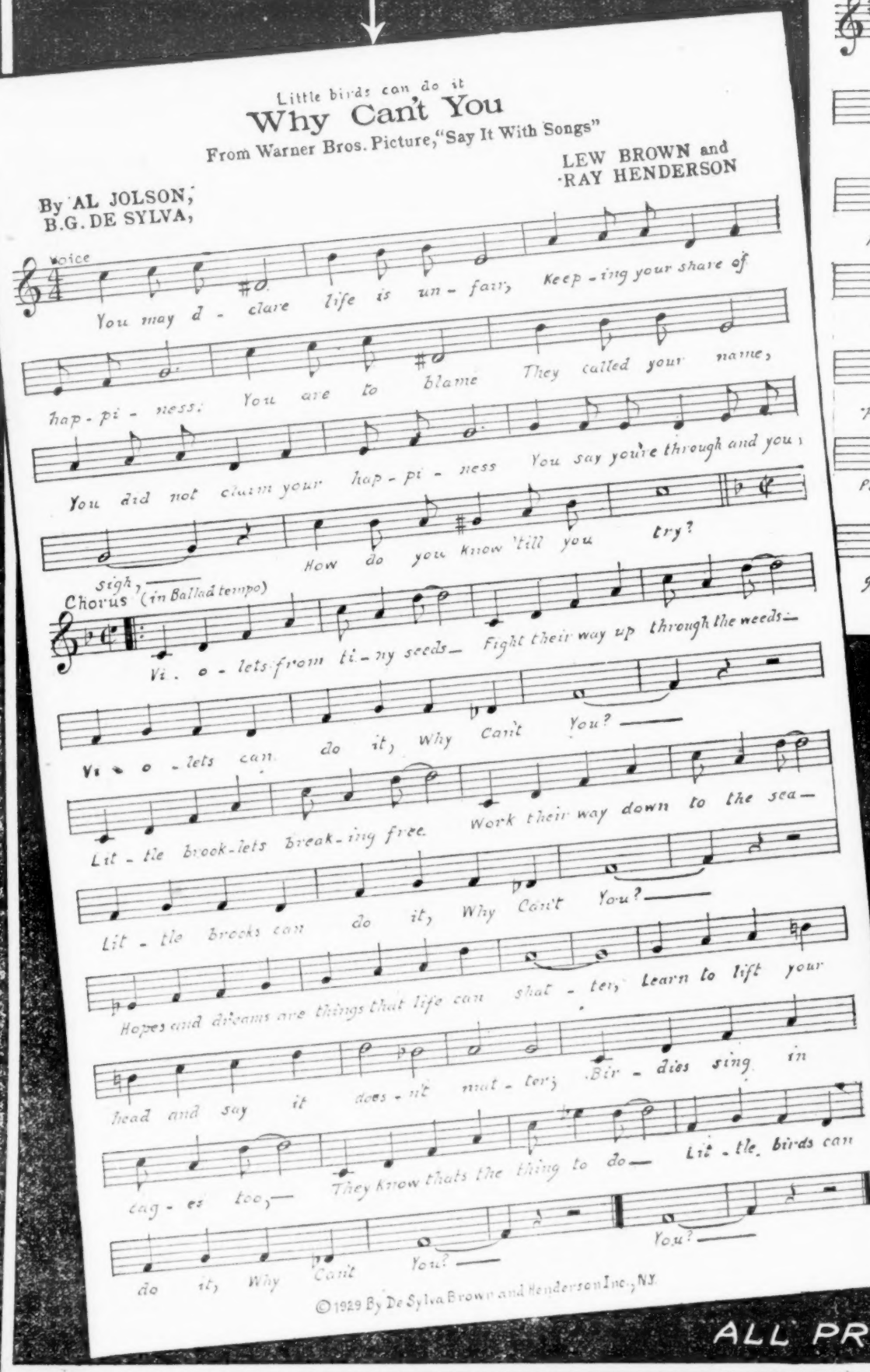
BY AL JOLSON, B. G. DE SYLVA, LEW BROWN & RAY HENDERSON
AS BIG AS "SONNY BOY"

ANOTHER AL JOLSON SMASH
(LITTLE BIRDS CAN DO IT)

## "WHY CAN'T YOU?"

BY AL JOLSON, B. G. DE SYLVA, LEW BROWN & RAY HENDERSON
AS GREAT A SONG AS "APRIL SHOWERS"




TWO MORE JOLSON SMASHES

## I'M IN "SEVENTH HEAVEN"

by AL JOLSON, B. G. DE SYLVA, LEW BROWN & RAY HENDERSON
AN OUTSTANDING "FAST" SONG

## "USED TO YOU"

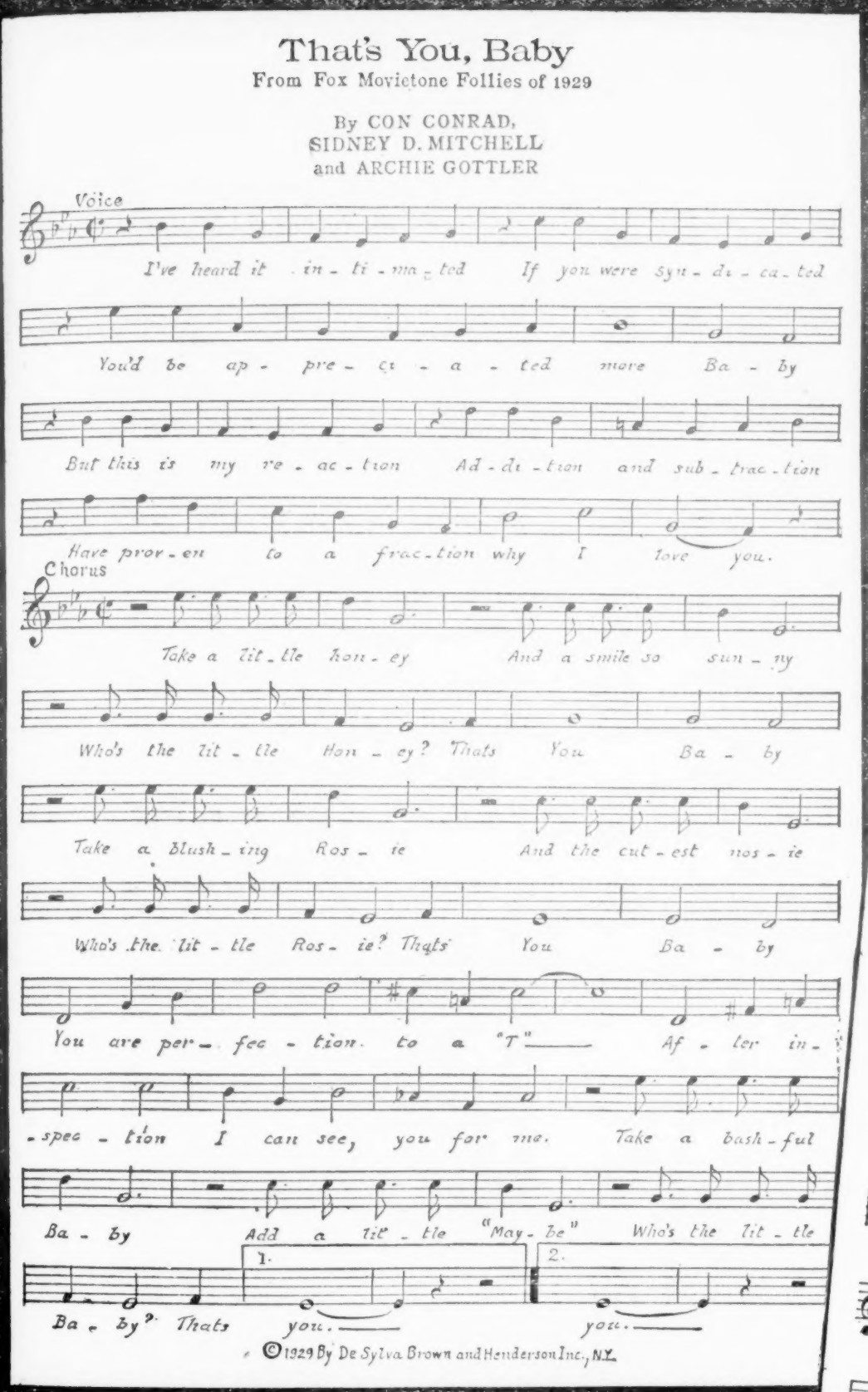
by AL JOLSON, B. G. DE SYLVA, LEW BROWN & RAY HENDERSON
MARVELOUS RHYTHM BALLAD

ALL PROFESSIONAL MATERIAL NOW READY

# DE SYLVA, BROWN &

ROBERT CRAWFORD

# HENDERSON, INC., SONGS




THE "FOX MOVIETONE FOLLIES" ARE BREAKING RECORDS - ONE OF THE REASONS IS THE SONGS - HERE ARE TWO OF THEM

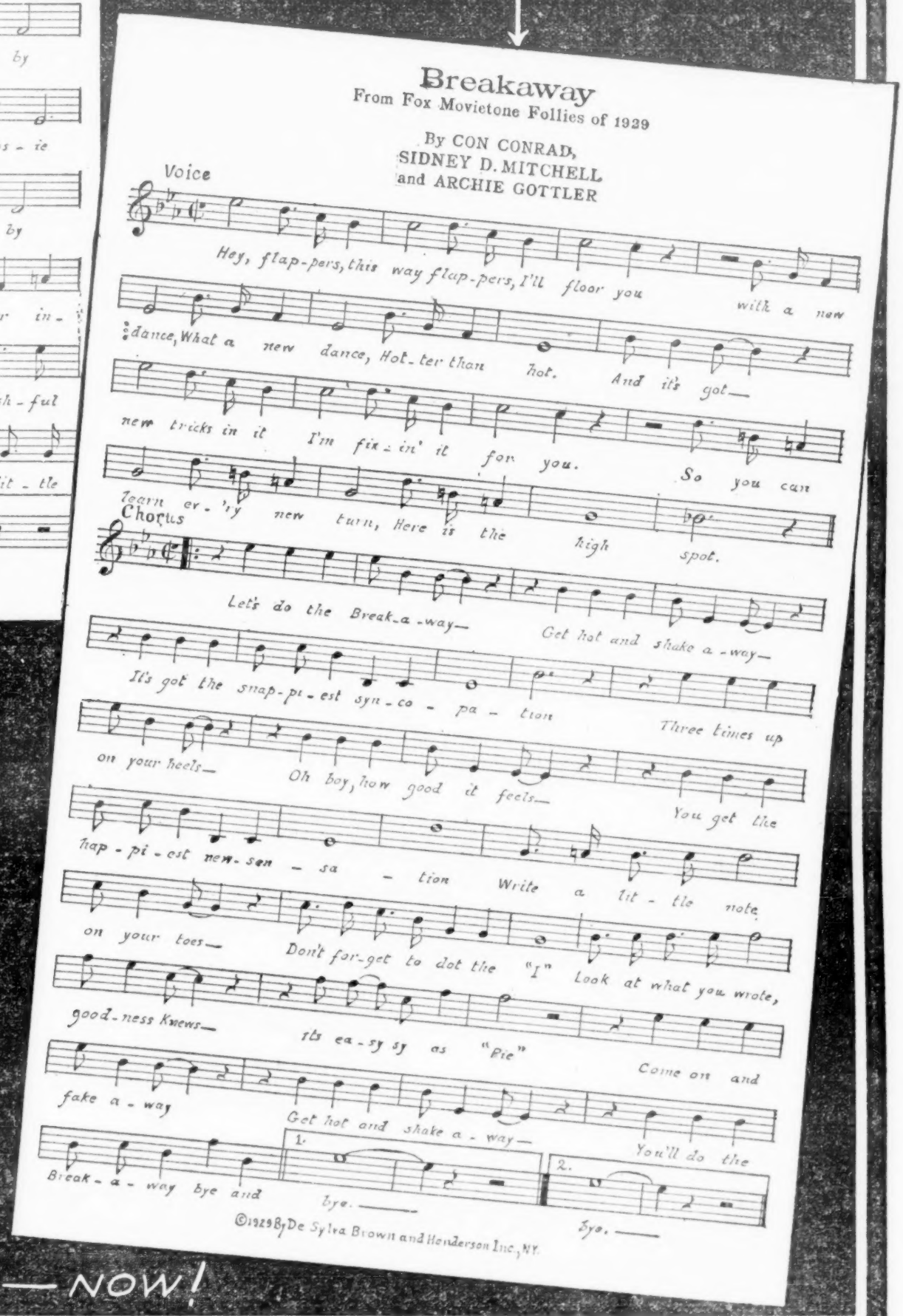
## "THAT'S YOU BABY"

A NOVELTY SONG "STAND-OUT"

ANOTHER "BLACK BOTTOM" & "VARSITY DRAG"

## "BREAKAWAY"

IT'S FAST SWEEPING THE COUNTRY




SONGS THAT YOU SHOULD BE SINGING

## IF YOU BELIEVED IN ME

by L. WOLFE GILBERT & ABEL BAER
FOX TROT "PUNCH" BALLAD

## SING A LITTLE LOVE SONG

by CONRAD, MITCHELL & GOTTLER
MELODY BALLAD

(IF I WERE YOU)

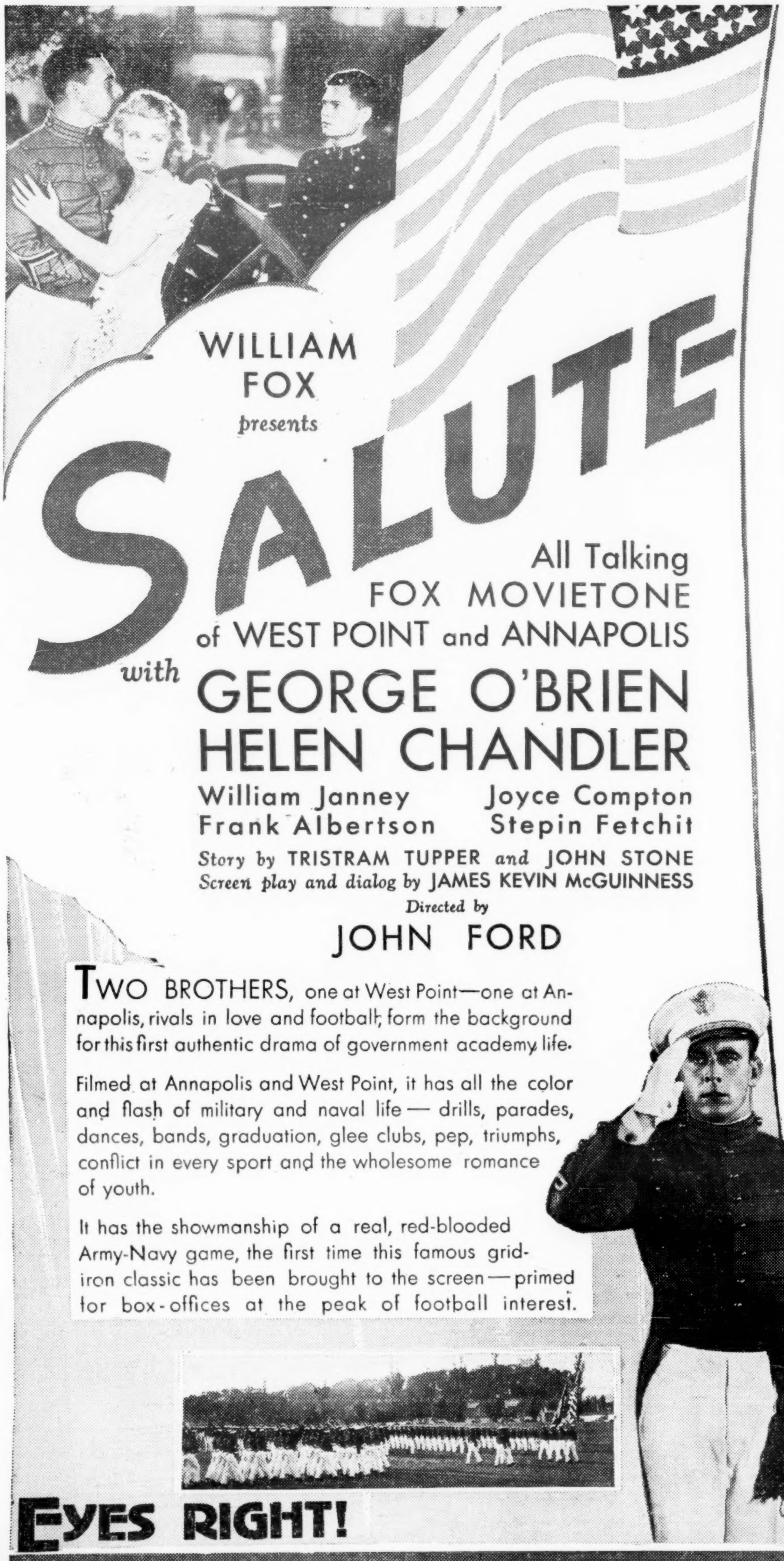
## I'D FALL IN LOVE WITH ME

by SAM FAIN & JACK MURRAY
OUTSTANDING NOVELTY SONG

WRITE — CALL — PHONE — NOW!

**HENDERSON, INC.**
PRESIDENT

745 SEVENTH AVE.
NEW YORK CITY




## NOTHING BUT PRAISE

. . . from the Army, Navy, corps of cadets and midshipmen —

*"I and about 150 more officers and their families had the pleasure of seeing 'SALUTE.' It was the universal opinion that this is one of the best moving pictures depicting life at the Naval Academy that has been issued up to date and I wish to congratulate you and those who were instrumental in producing it."*

Captain F. H. POTEET,
Navy Standing Board,
United States Navy

## Manager Kidnapings Force Special Insurance Clause

Chicago, Aug. 20.

Because of the numerous kidnapings of Chicago theatre managers by bandits, theatre holdup and safe robbery insurance policies now are being written with kidnaping clauses inserted. New policy is to fulfill the demand made for loss protection by the local managers.

Regular holdup and safe robbing policy stipulates that the safe must be opened by tools, fire or explosives, and protects against holdup only between 7 a. m. and midnight. When a manager is caught by bandits after theatre hours and forced to return to the theatre and open the safe himself, the theatre is not covered.

New kidnaping clause covers this.

## "Auto Boxes" in Demand

Jackson, Mich., Aug. 20.

W. S. McLaren, manager of Butterfield's Capitol (vaudfilm), has established six "Auto Boxes" in the theatre. Each box bears the name of a standard make automobile Owners of the particular cars named usually ask for the correspondingly named box.

Box tickets at the Capitol are 80c. top. Orchestra is scaled 20c. lower

McLaren has been using big city showmanship methods in this small town for years. When at the Majestic 15 years ago he played acts before a 10-piece girl band on the stage. That was before band presentations were ever thought of in Michigan, including Detroit.

### Hoffman Circuit Changes

Hartford, Conn., Aug. 20.

Changes in the personnel of the Hoffman theatres, Hartford, going to Warners will become effective Sept. 1.

Edward Kelleher, formerly of the Princess, returns as mgr., while Jack Swanson will go to the Palace, Danbury. Harry Needles of the Regal will turn it over to Walter Fitzsimmons, asst. mgr. of the Strand, which goes under the supervision of Bernard Grogan of the Strand in Waterbury.

Daniel Finn, manager of Strand Hartford, will be supervisor of all Hartford theatres.

The Regal closed Friday to reopen Aug. 30 with "Say It With Songs," following changes made in the present reproducing equipment.

## Fox's L. A. Run House

Los Angeles, Aug. 20.

Broadway Palace (old Orpheum), which passed to Fox in the recent acquisition of the 20 houses of Principal Theatres, will be renovated and reopened Sept. 14 as a deluxe two-a-day house at $1.50 top.

House has been running as a cheap grind. It has a capacity of 1,400. Gives Fox reserved seat representation in Beverley, Hollywood and down town.

Where pictures are successful in Hollywood but run cannot be prolonged, they will be switched to the Broadway Palace but without second run classification.

"Hallelujah" opens the new policy.

## Martin Mullen in Charge Of Publix-F. & R. Chain

Martin J. Mullen, in charge of maintenance for Publix, has been promoted to general manager of the Finkelstein & Rubens chain, Publix-owned.

It covers Minnesota and the Dakotas.

Mullen will make his headquarters in Minneapolis Sept. 1.

J. H. Elder, former assistant to Mullen and located in the southwest for Publix, replaces him in the maintenance department.

Eddie Rubens of F&R will be located in the Publix headquarters in New York.

## Saengers in Aviation

New Orleans, Aug. 20.

Julian and Abe Saenger, who lately disposed of their Saenger Circuit stock holdings to Publix and retired from the show business intend to engage in the manufacture of airplanes, it is said.

Associated with the brothers will be E. V. Richards, operator at present of the Saenger chain for Publix, and the former partner of the Saengers in it.

E. V. is an air bug and almost due for a pilot's license. His connection with the Saenger in the new enterprise will be but through capital invested.

## 40 Fox's N. Y. Houses Playing Day and Date

With the opening of the regular saeson the Fox Metropolitan theatres will play its selected pictures in 40 of the Fox New York houses, day and date.

### Mansfield's Division

Los Angeles, Aug. 20.

Jack Mansfield has been placed in charge of a new Fox theatre division, composed of Wyoming, Idaho and Colorado.

About 50 houses are embraced, including 40 of the Kohn and Fairchild group.

## U. A. THEATRE, L. A., ROBBED OF $13,000

Los Angeles, Aug. 20.

United Artists theatre safe was rifled by burglars between Sunday midnight and 10 A. M. Monday. About $13,000 was taken. Weekend receipts.

Safe was not blown, but presumably opened by combination.

## TAKES PUBLIX HOUSE

### Markowitz of Frisco Gets Imperial—Spending $20,000

San Francisco, Aug. 20.

M. L. Markowitz, who operates two small downtown "grind" picture theatres, has taken over the old Imperial from Publix and will reopen it next week as the Premier. It will show talking pictures exclusively.

The house has been remodeled, redecorated and wired at an asserted cost of more than $20,000.

After being dark for a considerable period the Imperial tried small-time vaudfilm with but fair success and then went dark again.

## Publix and Schenectady

Schenectady, N. Y., Aug. 20.

J. D. Green, representative for Publix theatres, obtained options Monday for a parcel of land on main stem directly opposite Keith's-Proctor house and another site a few blocks away.

Understood Publix will invade Schenectady with a 3,000-seat house.

Paramount talked of coming into this town five years ago, but Monday's move was the first action.

## Nights for "Sophomore"

Toledo, Aug. 20.

Special high school nights have been arranged here for "The Sophomore," Pathe, by the Princess (Publix).

Each of the nights was given over to one of the local high schools. As this is a college town with much rivalry, the exploitation did very well.

## Two More in Chi's String Of Picture House Holdups

Chicago, Aug. 20.

Two more in the steady succession of local theatre robberies occurred Sunday night when a lone bandit took $6,500 from the Avalon and $390 from the small Harvard, both on the south side.

While the Avalon was in its last show the bandit entered the office of William McCarthy, manager, and forced him to open the vault upon threat of death. McCarthy stalled for time, awaiting arrival of the Brink's express car, already 20 minutes late, but the stickup gent became too insistent.

This is the fifth large theatre robbery in Chicago within 10 weeks.

At the Harvard theatre, Anna Ludes, cashier, was held up in the cage.

## Bands and Orchestras

### Routes for Next Week (Aug. 26)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities are also included.

A

Aaronson, Irving, Roosevelt H., Hollywood, Cal.
Agostini, Geo., Palace T., Montreal.
Albert, Harry, Lido-Venice, Venice, Italy
Albert, Don, Valencia, Jamaica, L. I.
Alberti, Jules, Luigi's C., Detroit.
Albin, Jack, Bossert H., Brooklyn.
Aldrich, Bob, Onon Hotel, Syracuse, N. Y
Alsdorf, U. J., 93 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amidon, A., 912 E. 8th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadians, Greystone B., Dayton, O.
Arcadia Syncopators (C. Edgerton), 2004 Addison St., Phila.
Arnheim, Gus, Ambassadeurs R., Paris.
Ash, Paul, Paramount T., N. Y.
Astorla, Jo, P. O. Box 398, Coral Gables, Fla.
Atkins, A. P., 3614 6th Ave., Des Moines.
Austin, S., Davis Is. Country C., Tampa.

B

Baer, Moe, Sherry's, Baltimore.
Bailey, R., 520 So. B'way, Los Angeles.
Baird, Maynard, Crystal T., Knoxville.
Baldwin, P., Frontenac, Quebec, Can.
Bard, Jos., Golden Peasant R., Balto.
Barnard, B., 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Barrett, H., Seneca H., Rochester, N. Y.
Bartlett, O., Book-Cadillac, Detroit.
Barzley, Beonar, Montauk Point, Montauk, L. I.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bastian, Walt., State T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Bay State Aces (Al Relyea), 3 Mohawk St., Cohoes, N. Y.
Beale, Bob, Athens Club, Oakland, Cal.
Beckley, T., 102 E. 8th St., Wilmington Del.
Beniave, Sam, Capitol T., Detroit.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice H., Houston, Tex.
Berger, W. J., 5449 Penn Ave., Pittsburgh.
Berger, Herb, Chase H., St. L.
Bergman, Al., 41 Harvard Pl., Buffalo.
Bergman, D., Webster Hall, Pittsburgh.
Bernie, Ben, Arrowhead Inn, Saratoga, N. Y.
Bestor, Don, Wm. Penn H., Pittsburgh.
Bingham, T. W., 18 S. Ryan St., Buffalo.
Bissette-Maclean, Marigold R., Rochester.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bolbitt, F. O., Varsity Inn, Van Wert, O.
Boshea, Fran, Earlton Country C., Earlton, N. Y.
Boutelle Brothers, Winchendon, Mass.
Boyle, Billy, Copley-Plaza H., Boston.
Bradfield, E. Max, 5th Ave. T., Seattle.
Brambilla, M., St. Francis T., San Francisco.
Braunsdorf Orch., 911 22d St., Galveston
Breeskin, Daniel, Earle T., Washington.
B'way Collegians, Walled Lake B., Detroit.
Broudy, Dave, Grant T., Pittsburgh.
Brower, Jay, California T., San Jose, Cal.
Brownagle, T., 922 9th St., Harrisburg, Pa.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buck, Verne, Tivoli T., Chicago.
Buckeye Wonders, 645 So. Main St. Akron, O.
Buloswkies Califs., Eagle B., Milwaukee.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burtnett, Earl, Biltmore H., L. A.
Busse, Henry, care Arthur Klein, 1560 Broadway, N. Y. C.
Butler, Mel., Davenport, Spokane.
Byers, Hale, Variety, N. Y. C.

C

Caperoon, Fred, 401 B'way, Camden, N. J.
Carberry, Duke, Walpole, Mass.
Carlia, Bill, Adolphus H., Dallas.
Carpenter, E. J., 745 7th Ave., N. Y. C.
Carr, Jimmy, Variety, N. Y. C.
Carter, F., Majestic, Long Beach, Cal.
Casale, M., 140 Pine St., Williamsport, Pa.
Causer, Bob, Ithaca H., Ithaca, N. Y.
Cavallaro, John, 20 Irving St., New Haven.
Cavato, Etz, Flotilla Club, Pittsburgh.
Celestain, Jack, 1930 Boston Rd., Bronx, N. Y.
Cervone, Izzy, 502 Blackstone Bldg., Pittsburgh.
Christian, Tommy, Palisades Amusement Park, Palisades, N. J.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake P., Buckeye Lake, O.
Cirina, Gene, Chin's R., N. Y. C.
Col, F., 252 W. Douglas St., Reading, Pa.
Cohen, Richard, Vanderbilt H., N. Y. C.
Cole, H., Swanee Club, N. Y. C.
Coleman, Emil, Central Pk. Casino, N. Y.
Collegian Serenaders, Far East R., Cleve.
Commanders, Roosevelt H., Hollywood, Cal.
Condelori, A., Adelphi H., Philadelphia.
Confrey, Zez, c-o M. C. A., Paramount Bldg., N. Y. C.
Conklin, Richard, Lotos Club, Wash.
Connelly, H. R., 489 Central Ave., Bridgeport, Conn.
Conrad H., 1088 Park Ave., N. Y. C.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Coon-Sanders, c-o M. C. A., Paramount Bldg., N. Y. C.
Copp, Pythian Temple, Brockton, Mass.
Cornwell, F., Loew's T., Columbus.
Cowan, Lynn, Blvd. T., L. A.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N. Y.
Crawford, "Buss," 2121 New York Ave., N. W., Washington.
Crawford, Jack, c-o M. C. A., Paramount Bldg., N. Y. C.
Crawford, Thomas L., Wichita, Kan.
Cullen, B. E., 814 E. 5th St., South Boston.
Cummins, Bernie, Biltmore H., N. Y. C.
Currie, Harry, Seelbach H., Louisville.

D

Dantzig, E. J., 843 Putnam Ave., B'klyn.
D'Artil's Orch., 51 14th St., Norwich, Conn.
Daugherty, Emory, Jardin Lido, Arlington H., Washington, D. C.
Davidson, J. W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, Eddie, 35 E. 53d St., N. Y. City.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del., Capitol T., Detroit.
DeLuca, J., 331 St. Marks Ave., Brooklyn, N. Y.
Denny, Jack, Mt. Royal H., Montreal.

(Continued on page 45)

FAMOUS
B. B. B.'s
Brings Back Bacon
GOIN' HOLLYWOOD

BETTY and RAMON
FEATURED
IN F. & M. "DANCE MOODS" IDEA
THANX TO GAE FOSTER

JONES and HULL
Featured in F. & M. "SWEET COOKIES" IDEA
Thanks to FANCHON & MARCO

Mary MILES
Mildred PERLEE
Featured in
F. & M. "HOLLYWOOD STUDIO GIRLS" IDEA
Thanx to Gae Foster, Miss Fanchon

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THAT'S WHAT A LEGION OF WELL-WISHER
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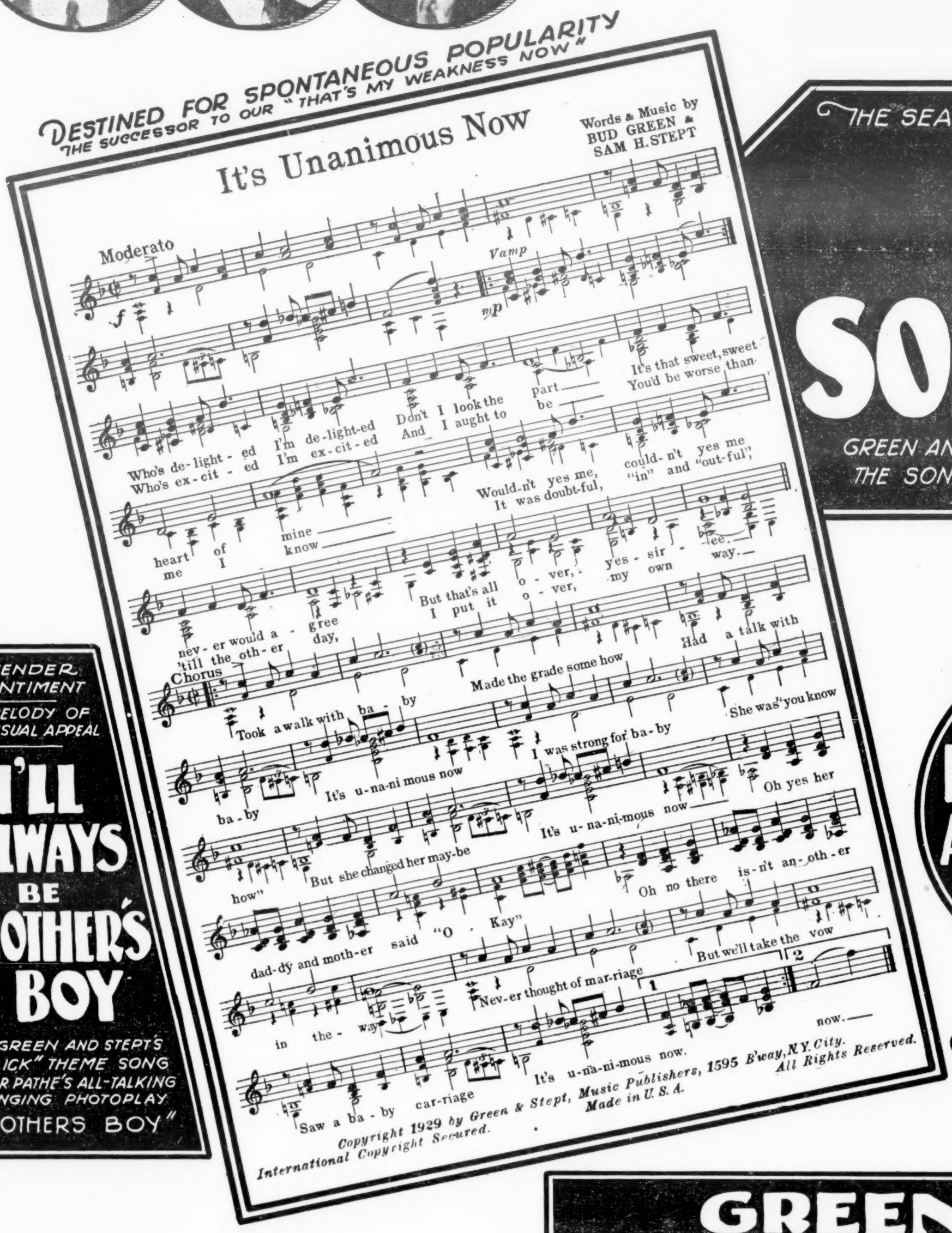
HAPPY RETURNS ARE WHAT WE'RE

DESTINED FOR SPONTANEOUS POPULARITY
THE SUCCESSOR TO OUR "THAT'S MY WEAKNESS NOW"




A TENDER SENTIMENT
A MELODY OF UNUSUAL APPEAL

## I'LL ALWAYS BE MOTHER'S BOY

GREEN AND STEPT'S "CLICK" THEME SONG FOR PATHE'S ALL-TALKING SINGING PHOTOPLAY "MOTHERS BOY"

THE SEASON'S OUTSTANDIN

## DO SOMETH

GREEN AND STEPT'S WHIRLW
THE SONG YOU'LL EVENTU

A HAUNTING SONG OF CHA AND BEAUTY

## LOVE A DREAM

BY GREEN & STE
THEME SONG OF PA ALL TALKING & SINGING PI LUCKY IN LOVE

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IN ALL KEYS AVAIL AS WELL AS EXTRA CHO SPECIAL VERSION

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MAJESTIC THEATRE BLDG.

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WOODS THEATRE BL

# ppy Returns!

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UL YEAR OF BUSINESS EXISTENCE. WE'VE HAD A LOT OF HITS — AND MANY
WERE GIVING **YOU** ON THESE PAGES.

UTSTANDING SONG NOVELTY

# OO
# ETHING

T'S WHIRLWIND "NATURAL"
L EVENTUALLY SING

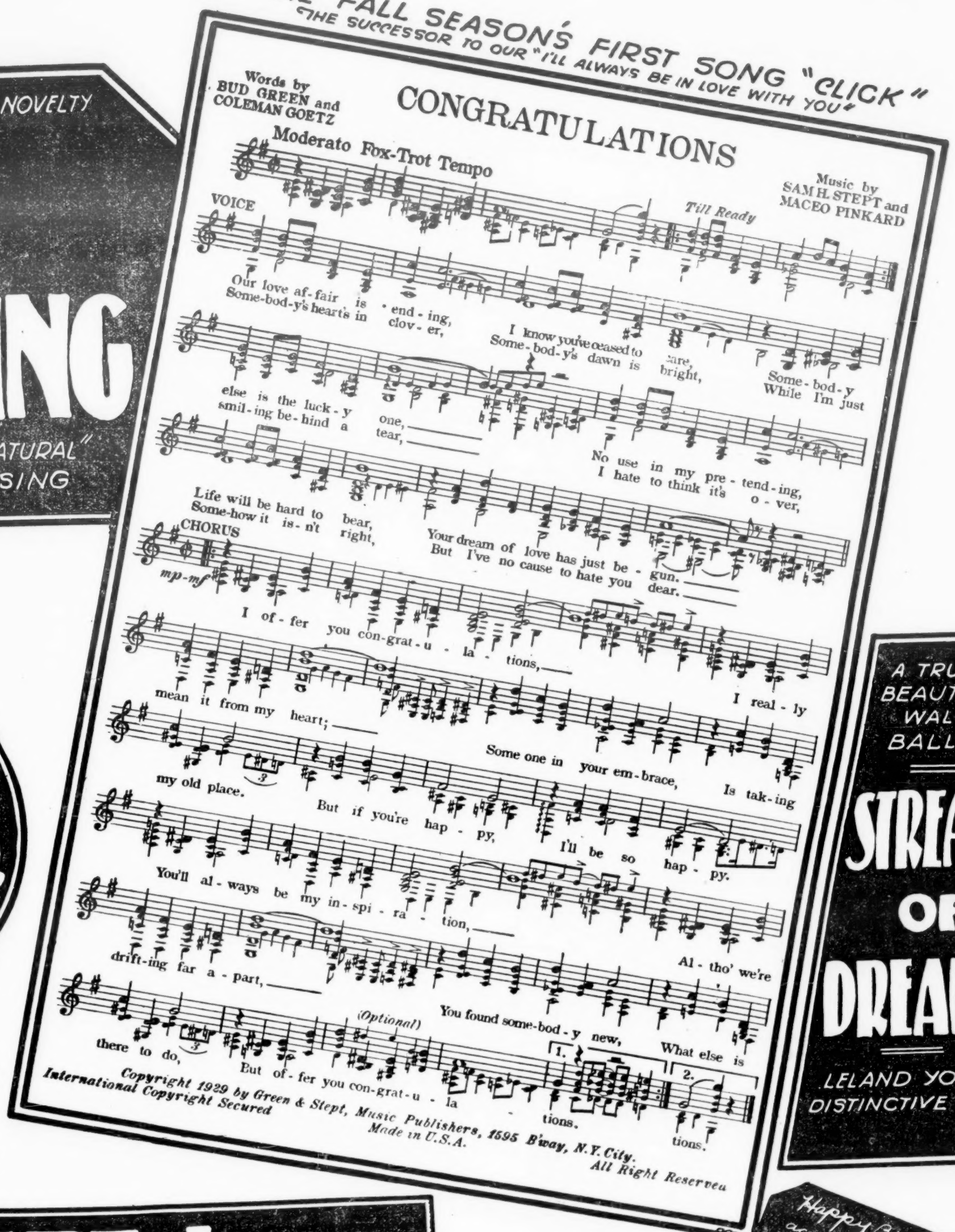
HAUNTING
NG OF CHARM
D BEAUTY

# VE IS
# REAMER

GREEN & STEPT
SONG OF PATHE'S
KING & SINGING PICTURE
LUCKY IN LOVE"

HESTRATIONS
L KEYS AVAILABLE
L AS EXTRA CHORUSES
AL VERSIONS, ETC.

THE FALL SEASON'S FIRST SONG "CLICK"
THE SUCCESSOR TO OUR "I'LL ALWAYS BE IN LOVE WITH YOU"

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# STREAM OF DREAMS

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Happy Birthday Boys!
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Boston - ED. CURLEY
181 TREMONT STREET.

# Boston Losing Big Time Sept. 15, Overhead $28,000 Wkly.—All Sound

Boston, Aug. 20.

Present big time vaude will vacate Keith's Memorial theatre here around Sept. 15. In its stead will be an all-sound picture program headed weekly by as big films as Keith's can secure.

At the same time Keith's, the circuit's other house here, will play vaudfilm, five acts and a feature picture.

Big time reopened here last May when it never had a chance through the summer coming on. It was expected then that not only would the big time policy die, but it would kill big time in Boston for a long while.

Besides the summer, Keith's Memorial wth big time carries a weekly overhead of around $28,000, an impossible amount for big time with its two shows daily, at any price to overcome. Weekly loss has been from $11,000 to $14,000.

From the account, Joe Plunkett, the Keith operator who is changing the local policy, opposed the big time idea when it was proposed in the Keith office in New York. A majority prevailed against him, however, at that time.

### Sweeney-Stewart Reunited

Chicago, Aug. 20.

Fred Sweeney and Dick Stewart, separated for several years, have reorganized.

## R-K-O's 2d Broadcast

In addition to revival of R-K-O's weekly (Tuesday night) broadcasts of vaude acts over N.B.C., which commences Aug. 27 under Rosalie Stewart's supervision, the circuit, starting in September, will put a half-hour afternoon program on Thursdays over the same network. Latter will be directed at feminine audiences.

The Tuesday night hours will go on at 10:30 instead of 11 as in the past.

Miss Stewart, vaude and legitimate producer, has been placed in sole charge of the R-K-O broadcasts.

### UNIT REPLACEMENTS

Will Morrissey and Midgie Miller, featured in the Max Hayes unit, "Doin' Things," will be replaced Saturday by Jack Pepper and Arthur Page.

### Eddie Quillan at Par

Eddie Quillan will be at the Paramount, New York, for one week beginning Friday. Quillan booked in with Par's "Sophomore" in which he is featured.

Quillan broke in this week at the Brooklyn, Paramount.

### Mebbe

Chicago, Aug. 20.

Of the five acts on the Englewood last-half bill, three were full stage acrobatic and dancing turns.

This may never happen again, but possibly nobody cares much.

## L. & L., LOEW-BARRED; WOULDN'T CHANGE ACT

Lyons & Lyons have been barred from booking privileges on the floor of the Loew vaude offices.

The disenfranchisement came Monday when Sam Lyons refused to accede to the demands of the Loew bookers, J. H. Lubin and Marvin Schenck that a change be made in the personnel of the Joe Fejer act.

Lyons was selling the act for further Loew time and the bookers were amenable, providing the requested change be made. Lyons refused to budge and the Loew bookers notified him that his agency was no longer welcome there.

About 10 days or so ago the Lyons agency was set down for a minor bucking over the traces.

Lyons & Lyons had been doing considerable act placing with the Loew offices.

### Harry Green With Par

Los Angeles, Aug. 20.

Harry Green, Hebe comic from vaude and legit, has a three-year contract with Paramount.

# Actors' Union's Pres., Phillips, Scored by "St. Regis" Clique

Chicago, Aug. 15.

We, the undersigned, take this means to correct a wrong impression created by an article in "Variety" given by Philip R. Phillips, president of the Actors' Union of America.

We have up to now said very little publicly, but feel when a man who is holding an office of trust will deliberately misrepresent facts, it is time for the good of our order that some of the truths be known.

First, not four but five resigned from the Board, Marie Boardman, R. Joe Eagle, Lew Fuller, Frank Callan and Mike Kelly.

Since that meeting Charles Prevette and Jackson Murray have also resigned, making a total of seven from the Board and four from the body.

Mr. Phillips states (the St. Regis clique) as he chooses to call us, got up in arms because a minority vote killed our desire for a secretary, one of the nominees being J. J. Sullivan. The truth of that statement is our motion for a secretary was carried by a majority of nine to five, a fact that riled Mr. Phillips.

Mr. Sullivan's nomination was accepted, along with that of Donald Grant's. Other nominations were in order when Mr. Phillips practically nominated himself, which, owing to the fact that he is already president, the meeting was called for the express purpose of putting our union on a basis of other organizations of our kind. He practically naming himself by way of handing the cue to one of his "yes" men brought on a heated argument, when he (Mr. Phillips) started to leave, returning said "To h—— with you all, I'll take it down on the floor and lick you with my own gang," then proceeded to hand out insults to each of us, wherepon we resigned.

### Names

He complains that he has been called a Mussolini and a dirty rat by certain ones of the undersigned; he was called a Mussolini for the simple reason he has at all times tried to run the organization single handed. At every stage he has overridden his board and tried at each and every turn to block any good the board could do.

Our by-laws mean nothing to him. He has at different times gone contrary to them.

The by-laws state the books of the organization must be audited by a certified auditor on July 15. Mr. Phillips cares nothing for by-laws, hence no audit.

He told a member on the body floor that a certain motion which had been made and carried by the body at a previous meeting (but did not fit his purpose) meant nothing. He also tried to put through a motion on the board barring all N. V. A. members from the board of directors. This the so-called clique fought down. He also has carried unpaid members, issuing to them cards and not recording them in the books, nor even consulting the board or body which alone is malfeasance in office. He does not bring resignations to the board, he takes it upon himself to answer as he sees fit, consulting no one. He never brought to the board (until forced) the resignations of Karyl Norman, Trixie Friganza, Jean Bedini, Carl Freed and others. When taken to task about it he called it "office diplomacy," his alibi for all moves contrary to the board.

One of the worst things he did was, after receiving a salary of $200 a month for months, did not pay his dues nor did his wife, both carrying Oct. cards and had not paid dues since Feb, only paying them when the board learned of his failure to do so. He was telling the "common" members to "pay up, the money is needed in the treasury," but the board had to make him pay his.

We could go on endlessly and quote the reason a certain member of the undersigned called him a Mussolini.

### Other Reasons

The other member called him a rat because he has shown himself untruthful, satisfying at all times his ego to the detriment of our union. The principal reason was

(Continued on page 43)

## Warners' Shorts

Shorts produced at Warner's Flatbush studio last week include Eddie Miller, Rogers Williams, Clifford and Marion and Bradford Theatre Orchestra with Eddie Moran and Beth Challis.

At Warners Charles Maddock made "Rubeville Nite Club" and "Crosby's Corner," both with Harry Watson.

Harry Delmar is readying to shoot "A Night In a Dormitory," with Ned Norworth, Jimmy Duffy, Thelma White and Eddie Elkins' Band.

### "Whispering" Jack in Talker

"Whispering" Jack Smith goes with Fox for two months, with an option on six weeks more.

Smith will appear only in musicals, among which will be the "Fox Follies of 1930."

Contract goes into effect Nov. 1.

### Conley Leaves Show

Harry J. Conley is leaving Shuberts' "Broadway Nights" to return to vaude in his old sketch, "Slick as Ever."

Opens next week at the Coliseum, New York.

# SUCCESS

## THE MYSTERIOUS MASKED COUNTESS

***[Countess Thelmare Stora]***

*HEADLINING*

**LONDON COLISEUM**
**[Week of Aug. 5]**

LONDON "MORNING POST"

Countess Thelmare Stora, who for three years has appeared masked on American music halls, discards her mask for the first time to disclose a beautiful woman with a beautiful voice.

**Grateful Thanks to Sir OSWALD STOLL, Mr. JOHNS and My European Agent, Mr. M. MITCHELL, 18, Charing Cross, London**

**"Cara Mia" To All My American Friends and Marco**

# Goodman Resigns from Keith's; General Counsel for Over 20 Years

Maurice Goodman has resigned as general counsel of Keith's and will enter private practice. The resignation followed his return last week from a trip to Europe.

Goodman had been with Keith's for over 20 years, entering the organization as personal counsel to the late B. F. Keith, when the Keith offices were in the St. James building at 26th street. Closely associated with the senior Keith, Goodman continued that intimate alliance with the late A. Paul Keith, when the son followed the founder as the stock controlling head of Keith's.

About that time also Goodman became the Keith general counsel, retaining the post until his resignation. In heading the Keith law department, Mr. Goodman was unusually successful "in keeping us out of court," as the late Keith, pere, often remarked, and in winning legal actions when forced into trial or court argument. Some of the most important Keith litigation has had noted attorneys as Goodman's associate counsel, such as Max Steuer and Martin T. Littleton. Outside counsel was always retained at the suggestion of Goodman, who may have safeguarded his extraordinary legal record for Keith's with that system.

### Show Specialist

Acknowledged among the most expert of theatrical legal specialists, Goodman will probably set up his own offices in the Times Square section, giving his time to a limited clientele. Still a young man, when entering Keith's he was a law clerk, with Dittenhoefer & Gerber, a large downtown law firm.

While with Keith's, Goodman, according to stories of different days, was not particularly favored by E. F. Albee. Some years ago Albee retained Senator Henry Walters as his personal counsel and in charge of the Keith realty department, but Goodman continued as the general counsel.

When A. Paul Keith died, he left a substantial bequest in the form of Keith stock to Goodman, also to J. J. Murdock and the late E. M. Robinson. Robinson's minor portion eventually found its way to the Shuberts for $360,000. In the recent Radio-Keith-Orpheum deal, the Shuberts received $1,600,000 for the Robinson stock.

Paul Keith, like his father, stood against Albee's antagonism toward Goodman. Paul had been influenced by his father's admiration for Goodman's handling of Keith's legal affairs, and also had formed a friendly attachment for the young lawyer. Paul as well liked the idea of Goodman keeping the Keith people out of court, Goodman having effected a settlement in about 95% of all litigation started against Keith's.

When A. Paul died, his will left merely sufficient stock to Albee to give Albee control of Keith's. It is stated in Boston that a prior will was made by A. Paul which gave the control of Keith's to another important Keith executive. This executive, it is said, firmly refused to become such a beneficiary, claiming it would react against his general standing. On his plea of Albee being the outstanding Keith figure and the one ostensibly entitled to the control bequest, the second will was drawn up.

It is admitted in Boston such a will is in existence, but under lock with contents claimed to be unknown.

## JACK HODGDON OUT

Jack Hodgdon, with the Keith booking office for 19 years and son of the late S. K. Hodgdon, is leaving. Lately he has been booking the Keith-Albee and Scollay Square theatres, Boston.

His brother, Ray Hodgdon, remains with Keith's.

## ESTELLE TAYLOR'S SKETCH

Estelle Taylor will begin a tour of Keith's next month in a playlet called "Murder," by Willard Mack, who will direct it. Booked through the Weber-Simon Agency.

Miss Taylor is scheduled to arrive in New York this week and will head for the Willard Mack farm in Long Island to begin rehearsals.

### SLEEPER JUMP

Chicago, Aug. 20.

Another height of something:

Two of the Evening Post's high powered art critics, C. J. Bulliet and Tom Vickerman, double in vaude reviews.

Both like acrobats.

# BERNICE TISHMAN GETS $50 WEEKLY ALIMONY

Bernice O'Neal-Tishman was awarded $50 weekly alimony and $250 counsel fees from Sam Tishman, Keith booker, by Justice Collins in New York Supreme Court Monday. It was a rehearing of her application for separate maintenance, previously denied by the same court.

Recognition of the plaintiff's plea of ill health was the factor in the granting of maintenance.

Mrs. Tishman was reported to have previously turned down her husband's offer to pay her more alimony under private settlement than the court granted her publicly. She applied for $250 alimony and $2,500 counsel fees. Mrs. Tishman is a daughter of Jimmy O'Neal, the agent, and the former stage "sister" of Zelma O'Neal, who adopted the O'Neal name.

Tishman attributed his marital troubles to alleged influence exerted over Bernice by Zelma, with whom she is presently on the coast. It was charged that an attempt by Jimmy O'Neal to bring his daughter and Sammy together was thwarted by Zelma.

## BACK FROM ARIZONA

### Maylon and Kling Again to Play in Vaudeville

Maylon and Kling have reunited for vaude after five years' separation.

Both retired, due to the precarious health of Ruth Kling, who in private life is Mrs. Robert Maylon. When physicians decreed a change of climate for the stricken dancer, Maylon made arrangements to install his wife and partner in Phoenix, Ariz., and also retired, engaging in the insurance business in Arizona until recently when Mrs. Maylon was pronounced cured.

# Mack's Village

Hollywood, Aug. 20.

Charles Mack (Moran and Mack) has acquired a big plot of land east of Bill Hart's ranch in Newhall. Mack plans to subdivide the land on a basis that will establish a precedent in subdivision circles here. Mack will build homes of his own design and then sell the house and lot as one parcel.

Some 30 dwellings are already in the bag of plans and foundation for the first one is laid.

Mack has named the settlement "Tierra del Cuerva," meaning "Land of the Crows."

## MORE RADIO ACTS

Other NBC acts going Keith vaudeville this season include Allen McQuhae, tenor and recording artist, who starts around mid-September. Mildred Hunt, last week at the Palace, gets a route around New York starting Aug. 24.

Smith Ballew and Ben Pollack's bands are slated for vaude, to double from their respective cafes.

## LITTLE MITZI IN FILM

Los Angeles, Aug. 20.

Little Mitzi, daughter of the vaude two-act, Joe Kemo and Rosie Green, is in the cast of Paramount's "The Children."

## TRYING ENDURANCE FLIERS

Loew's has set Forrest Obrine and Dale Jackson, holders of the air endurance record, for a test week at the State, St. Louis, commencing Aug. 24.

The fliers, St. Louisans, set their mark in that city.

DOUG RUTH

**LEAVITT and LOCKWOOD**

In "Hit-Bits of 1929."

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott. Opening R-K-O route week August 31.

Proctor's 86th Street and K-A, Flushing, L. I.

Direction CHAS H. ALLEN

# Slip Dictaphone Into Pan Trial; Press Is Barred

Los Angeles, Aug. 20.

Alexander Pantages is being held for trial in Superior Court on charges of criminally assaulting Eunice Pringle, 17, dancer, by Municipal Court Judge Wilson. Action followed a four-day preliminary hearing of evidence submitted by the prosecution. No defense was put in by Pantages. Statutory charges the theatre man must face may sentence him to a penal institution for the balance of his life, as the penalty is from 1 to 50 years on each of two counts with which he is charged.

At the first hearing attorneys for Pantages made a motion that press and public be barred. This was passed, on the California Penal Code. Newspaper boys, however, got the evidence verbatim by slipping a dictaphone into the courtroom and later confirming what they had heard by obtaining a testimony at 60 cents a folio from the court reporter.

### Girl's Testimony

At the opening session the complainant was the only witness. She testified to meeting the theatre magnate last May when she sought work for a vaude act in which she and two others were appearing. From that time until the day of the assault she said she had no dealings with Pantages except those of a business nature. Her testimony then followed her original version of the charged attack. While on the stand the girl became hysterical and fainted several times during the day. On the second day she was cross-examined by W. I. Gilbert and Joseph Ford, attorneys for Pantages. They were unable to show any flaws in her direct examination testimony.

### Witnesses

In the afternoon W. L. Gordon, chemist, who has offices in the Pan theatre building, testified he heard the girl scream for help and ran to the office. He saw Pantages with his clothing disarranged. He concluded by saying Pantages attempted to quiet the girl and pleaded to get the door shut so outsiders wouldn't know what had gone on.

Another witness, Fred Wise, writer, testified to having heard cries for help and having answered in person. In the presence of Wise the girl identified Pantages as her assailant, according to his testimony.

W. C. Hale, screen actor, testified he was in the balcony of the theatre close to an open exit door which adjoined the cubby hole office of Pantages. He said he heard the girl's cry for help and on reaching the room found the girl accusing Pantages of attacking her. Upon cross-examination Hale was unshaken.

### Visit Pan's Office

Final day of the preliminary hearing the court with those involved in the case, went to the office building where Hale re-enacted the incidents he witnessed. Other witnesses testified along the same lines. Following this the attorneys for Pantages refused to put in a defense with the court immediately rendering its findings.

Pantages was released on his original bond of $25,000 pending trial. District Attorney Buron Fitts has taken personal charge of the case and will try to rush it to the finish in the higher courts within three weeks. For more than a week the case occupied the eight-column banner lines of local papers. Saturday, it was said, the d. a. had signed statements from witnesses stating they had been induced to tell their version of the case.

W. R. McGee, who attempted to bribe the officer who arrested Mr. Pantages, who will shortly go on trial for a second degree murder as the result of an auto accident, appeared in Superior Court to enter a plea of not guilty. His trial is set for Aug. 28.

Alex. Pantages, Roy Keene, assistant manager local Pan house; Tillie Russo, usherette; Mickey O'Neill, said to be booking agent, and William Jobelman, Pan publicity man, signed depositions Saturday night before Fitts accusing Pantages of ordering them to testify falsely in his behalf.

Little doubt the criminal case has hurt business at Pan houses here and in Frisco. Pantages arraigned yesterday and ordered to return Aug. 22 to enter plea.

# 5 Keith's 2-a-Dayers Giving Extra Week-End Shows, 16 in All on Week

Palace and Riverside, New York; Palace, Chicago; Orpheum, Los Angeles, and Orpheum, San Francisco, five out of Keith's possible eight straight vaude theatres, will do three shows Saturday and Sunday, beginning Sept. 7.

This may entirely eliminate the country's remaining big time vaude houses from the "two-a-day" class, with the weekly number of shows increased to 16 in September.

Palace, New York, has been slipping in a supper show on Sundays since spring. Some time ago it was planned to do three on Saturdays there, also, but this was called off.

Palace's supper show gross on Sundays to date has been considered clear profit since the added performance incurred no added expenses excepting for lights, and that very small. Contention all along was that the third show on that day has not affected business at either of the regular matinee and night performances.

The Saturday suppers in New York, Chicago, L. A. and Frisco will be counted on by Keith's to catch the downtown shoppers.

Regular two-a-day salaries for acts will prevail despite the extra pair of shows in the week.

### OFFSTAGE

Chicago, Aug. 20.

Koran, mind reader, had to delay his opening at the Belmont theatre.

Couldn't remember where he had left his trunks.

# LOUISE SQUIRES YANKS GORDON OUT OF ACT

Bert Gordon was yanked out of Proctor's 58th Street Thursday on an order of arrest secured by Mackey & Marchision, attorneys for Louise Squires, and was marched down to the county jail where he was released after posting a $500 bond.

Bert was served with papers from Miss Squires, his former partner, two weeks ago. He did not answer. The complaint alleged Bert had slandered her for which she desires $200,000 as compensation.

The contemplated vaude partnership between Miss Squires and Joe Sullivan is announced as off by Miss Squires. She will lay off a while and may come back in legit.

The 58th bill was not inconvenienced by the arrest, as Bert, then with the unit 'Doin' Things," was pinched after he had finished his turn. Bert was announced as with the unit for the entire route, but when it moved to the Jefferson Saturday Bert was not with it.

## JAZZ PIT BANDS

### Keith's Putting Them Into Fifteen Houses

To buck the opening of Loew's new Paradise in the Bronx, Keith's is putting a versatile entertaining orchestra in the pit of the Fordham as part of the scheme. Sam Freed, Jr., and 15 men open there Aug. 31. Milton Schwartzwald, Keith's musical chief, intends to install 15 such novelty combinations in the combination house pits through the city. He is assembling musicians and leaders for the berths.

Phil Fabello brought the idea to New York from the coast to Loew's Seventh Avenue until Keith's lured him away.

# Louis Perez Killed

Chicago, Aug. 20.

Louis Perez, 33, of Evans and Perez, perch act, died Aug. 17 of a broken neck sustained two days previously in fall at Tri-State Fair, Burlington, Ia.

He was well known in vaudeville.

# Sings From Aisle When Macloons Claim Song Right

Los Angeles, Aug. 20.

Louis Macloon and his wife, Lillain Albertson, wanted the Orpheum theatre to know they had the Coast rights to the "Desert Song" music. Wednesday night the Macloons ordered Perry Askam to stop using selections from that operetta in his act.

Macloons appeared at the theatre with a copy of their contract under threat of bringing an injunction suit. So when Askam went on Macloon told the audience the condition and then announced as "a free addition" he would sing "Desert Song" and "One Alone" from an aisle. House cheered.

Selections, however, were dropped from Askam's act thereafter.

# Davey Lee With Loew

Davey Lee, the picture kid, opened for Loew's at the State, Newark, this week and will follow next week at the Metropolitan, Brooklyn.

Keith's recent laying off of Davey after playing him for a time was connected in rumors to the babe's jumping of his picture contract with the Warner Bros. Report that his Warner walk-out had anything to do with Keith's coldness was described as a laugh by the Hays office, which laughs off direct answers usually that way.

## MAE WEST'S ACT

Mae West is winding up her tour in "Diamond Lil" and will play in vaudeville before setting her next legit play. Mae is authoring it, due for rehearsal in October.

Mae's vaude entrance will either be in a song cycle or perhaps a tab version of "Diamond Lil," whichever the bookers prefer.

Charles Morrison is handling her for vaude.

### Stopped "Whoopee" Song

Harry Rose, appearing this week as m.c. at the Paramount, New York, was restrained by Flo Ziegfeld on Monday from singing the song "Whoopee."

It's from the Eddie Cantor show of the same name.

JERRY CARGILL
PRODUCTIONS
Our Mr. Stanley Rayburn in charge of production casting. We placed most of the talent with John Murray Anderson's "Almanac" Revue, opening tonight.
Booked by Stanley Rayburn
JERRY CARGILL
1560 BROADWAY, NEW YORK.
TELEPHONE: BRYANT 0554-5

LONDON "REYNOLDS NEWSPAPER"

A NEW PAIR

"Frank Mitchell and Jack Durant, the latest comedy pair from New York, were an instantaneous success at the Palladium. Billed as 'the world's greatest comedy act,' one anticipated something extraordinary, and this time expectations were not belied. The audience almost rose in their seats with enthusiasm."

LONDON "SUNDAY REFEREE"

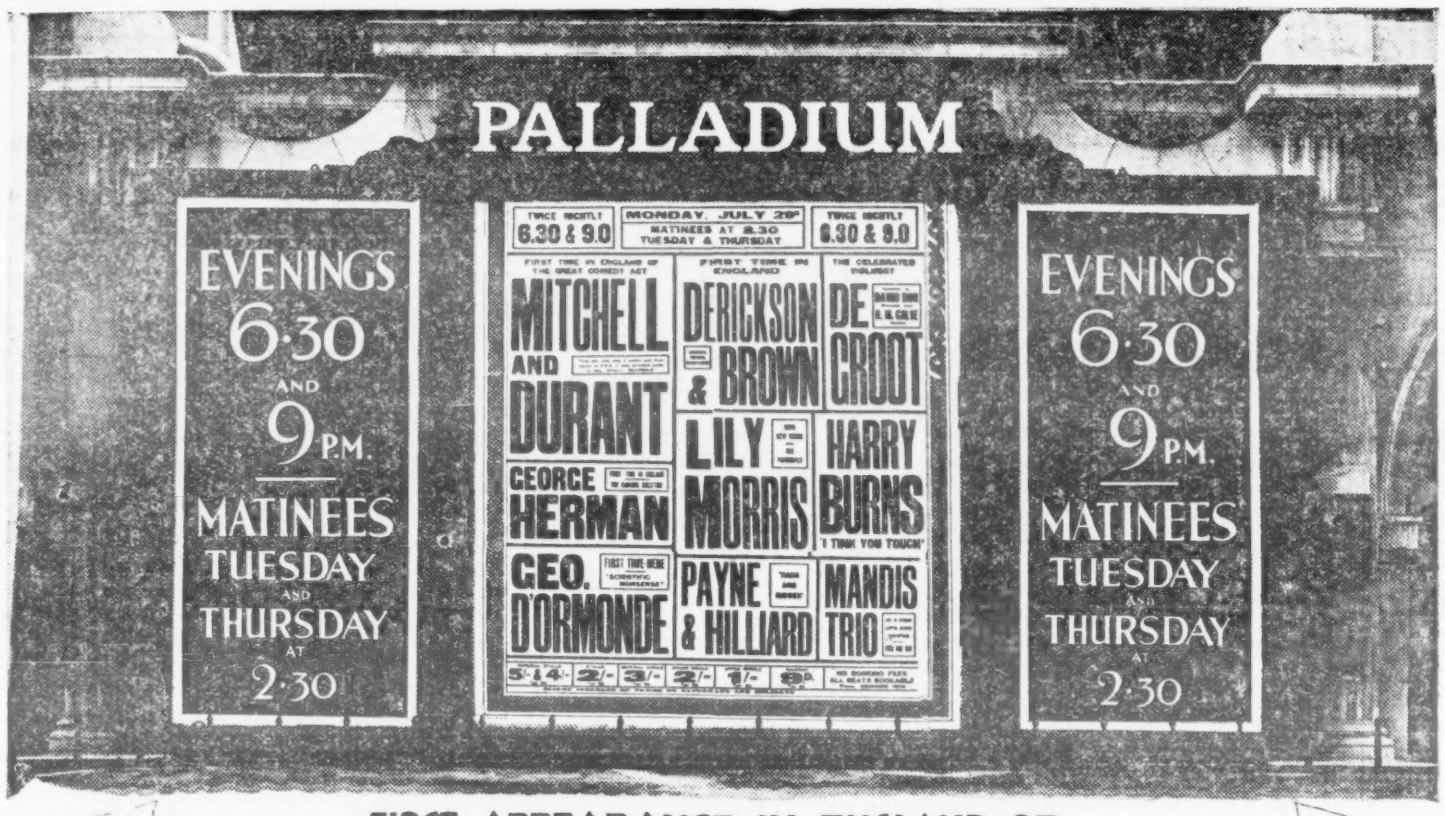
"The new-comers were Frank Mitchell and Jack Durant, who present some of the funniest knockabout comedy yet sent us by America. They keep you on the broad grin continuously, and are very welcome visitors to the Metropolis."

"VARIETY"

"London, July 30.

"Palladium bill opening last night held several American acts and corresponding pep.

"Mitchell and Durant socked 'em with knockabout hokum. Heavily ballyhooed in advance, their reception was comparable to that of Will Mahoney when he opened at the Vic Palace."




THIS WEEK JULY 29

FIRST APPEARANCE IN ENGLAND OF —

MITCHELL AND DURANT

THE GREATEST COMEDY ACT IN THE WORLD.

DON'T MISS THEM

# TO BE FEATURED IN NEW EDITION OF GEORGE WHITE'S "SCANDALS"

LONDON "SUNDAY TIMES"

"One of the principal events of the past week, as far as the variety stage is concerned, has been the first appearance in England of Mitchell and Durant, whose entertaining knockabout turn at the Palladium has been bringing the house down twice nightly. These excellent comedians scored the greatest success of the programme."

LONDON "EVENING NEWS"

"Mitchell and Durant present one of the best humorous turns the United States have produced."

LONDON "MORNING POST"

THE MUSIC HALLS

"The smart humor and clever acrobatic fooling of Frank Mitchell and Jack Durant bring the loudest laugh at the Palladium this week."

LONDON "STAR"

"A large audience delighted in the Palladium program, rich as ever in broad humor. Mitchell and Durant, that greatest American export of the last few years, reduced many to helplessness by their joyous knockabout act."

*By Permission of METRO-GOLDWYN-MAYER*

# PERRY ASKAM

Now Headlining at Orpheum Theatre, Los Angeles

## Is Stopping Every Show!

WITH

# "Your Mother and Mine"

Lyric by Joe Goodwin — Melody by Gus Edwards

One of the Outstanding Hits of the "Hollywood Revue of 1929"

*Introduced by*

# CHARLIE KING

**Published By**
**ROBBINS MUSIC CORP.**

**Personal Representative**
**GUS EDWARDS**

# Keith's Orpheum Route with Pan Houses, Total 12 Wks., Played in 16

The Orpheum circuit (Keith's) route next season, with addition of the six Pantages towns, will open in Winnipeg and close in Omaha. Total time is 12 weeks to be played in 16.

Pan's half dozen and when entering the Orph aggregate time are Spokane (Sept. 13), Tacoma and Portland, Ore. (14), San Francisco (6), San Diego (7), Salt Lake (11).

Jumps between Portland-Frisco and San Diego-Salt Lake will necessitate one-week lay-offs between those dates. Winnipeg and Vancouver are six-day towns. Calgary, preceding Spokane, will be a three-dayer, with remainder of week for jump.

Orpheum route, as laid out, will be Winnipeg, Calgary (four-day l. o.), Spokane, Vancouver, Seattle, Tacoma, Portland (week l. o.), San Francisco, Oakland, Los Angeles, San Diego (week l. o.), Salt Lake, Denver and Omaha.

Other Keith time besides the Orpheum, if to be played, will end at Winnipeg and be picked up again after Omaha, or vice versa.

### MEGLEY ON COAST

A sort of compromise appears to have been made in the Keith New York office through the supplanting of Macklin Megley with Harry Singer as the head of the production department.

While Megley at first was inclined to resign, he has accepted the post of production stager for Keith's on the west coast, supervising the presentations at the Golden Gate (San Francisco) and Hill Street (Los Angeles).

### Golding, Keith's, Div. Mgr.

Lou Golding has been appointed a Keith division manager by Jos. Plunkett.

He will have charge of up-state New York, including Rochester, Syracuse, Albany, Troy and Schenectady. The latter three hold Proctor houses.

## INDIE BOOKERS NOT EXPECTED TO ORGANIZE

The V. M. P. A. is inviting 100 independent vaude houses to become members of the association. Membership drive is in line with the V. M. P. A.'s campaign to organize independents in an outside organization of their own as a means of dumping gyps and undesirables from the independent vaude booking racket.

The V. M. P. A. plan in getting the indies together in organization is a more or less humane effort to save whatever business remains for them in incoming season.

No further move in the proposed indie organization scheme will be made until next week, when Major Donovan returns from his vacation.

Fally Markus, dean of the independents, calls the turn in the matter by claiming the indies don't trust each other. Organization among themselves is practically next to impossible.

At the general conclave called by Pat Casey and held at the V. M. P. A. headquarters some weeks ago, practically all the rated independent bookers attended. It develops that the enthusiastic display was but temporary, with most now laying odds the indie group will never organize.

### PADDY SCHWARTZ, AGENT

Paddy Schwartz has resigned from Keith's booking office to operate as an agent with his own franchise.

The franchise was granted to him by George Godfrey last week.

**Two Stanley-Fabians** changing opening dates are Ritz, Elizabeth, N. J., to Friday (Aug. 23), and Earle, Philadelphia, to Saturday (31).

## Gus Sun's 10 Vaude; 40 Tab Wks. for '29-'30

Realignment of the Gus Sun Circuit for next season gives it 10 weeks of vaude and 40 weeks of tabs. Probability some of the now scheduled vaude stands may go tabs later.

Sun has tried to protect his vaude spot through negotiation with various independents with jump breaker spots, but nothing developing.

According to present line-up the Sun Circuit still retains 20 split week houses.

Frank Corbett, who went to Los Angeles several months ago is back in New York, with Arthur Fisher.

## 2 More to R-K-O, West

Rockford and South Bend, the two towns held out by Keith's eastern booking offices when the Jr. Orpheum string was sent west for bookings recently, will be Chicago-booked after this week.

### KEITH'S DET. BOOKING

Detroit, Aug. 20.

Keith's will book the downtown Oriental, beginning in Sept.

House is in the hands of receivers and at present is booking its vaude direct through Billy Exton, the manager.

Keith's has not yet decided on its own downtown Detroit vaude stand, if any.

## KEITH ASSUMPTION OF PAN HOUSES PUT BACK

Los Angeles, Aug. 20.

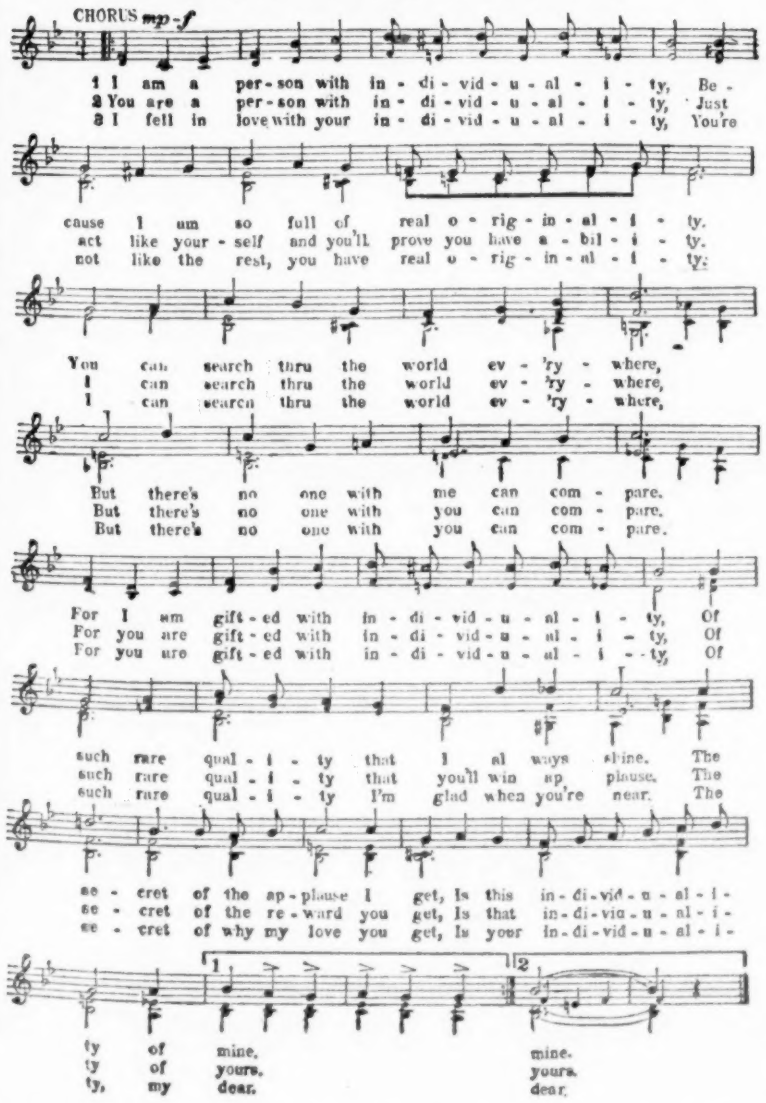
Due to Alexander Pantages' difficulties in the courts, the transfer of his six theatres to Keith will not take place until the first week in September. Deal was originally to have been closed Aug. 22.

Openings of these houses under Keith have been switched as follows: San Francisco, Sept. 6; San Diego, Sept. 7; Salt Lake, Sept. 11; Spokane, Sept. 13; Tacoma and Portland, Sept. 14.


# Sing a Song That Helps YOU!

A good singer needs a good song. Here is an ideal number to fit your own personality. A distinctive song that will appeal to every member of your audience. For each person has some form of

## INDIVIDUALITY




ORCHESTRA LEADERS! Watch this space for further information about the dance arrangement of this unique waltz melody.



# SUCCESS IS RELATIVE

Some come over for a few weeks
Some come over for a few months

# WE

have been playing steadily in England since July, 1927.

That is what We Call

# SUCCESS

*Here is a list of the dates we played*
(and we shall return next year):

1927

| | | |
|---|---|---|
| July | 4 | Victoria Palace |
| | 18 | Alhambra |
| | 25 | Liverpool |
| Aug. | 1 | Cardiff |
| | 8 | Birmingham |
| | 15 | London |
| | 22 | Coliseum and Walthamstow |
| | 29 | Victoria Palace |
| Sept. | 5 | Manchester |
| | 12 | London |
| | 19 | Plymouth |
| | 26 | Glasgow |
| Oct. | 3 | Edinburgh |
| | 10 | London |
| | 17 | London |
| | 24 | London |
| | 31 | Bristol |
| Nov. | 7 | Manchester |
| | 14 | London |
| | 21 | London |
| | 28 | Manchester |
| Dec. | 5 | Glasgow |
| | 12 | London |
| | 19 | Derby |
| | 26 | Leicester |

1928

| | | |
|---|---|---|
| Jan. | 2 | Ayr |
| | 9 | Chatham |
| | 16 | Victoria Palace |
| | 23 | Northampton |
| | 30 | London |
| Feb. | 6 | London |
| | 13 | London |
| | 20 | London |
| | 27 | Exeter |
| March | 5 | London |
| | 12 | Bolton |
| | 26 | Huddersfield |
| April | 2 | Brighton |
| | 9 | Wolverhampton |
| | 16 | Leeds |
| | 23 | Sheffield |
| | 30 | Newcastle |
| May | 7 | Birmingham |
| | 14 | Portsmouth |
| | 21 | London |
| | 28 | Boscombe |
| June | 4 | Southend |
| | 11 | Victoria Palace |
| | 18 | London |
| July | 16 | Liverpool |
| | 23 | London |
| | 30 | Victoria Palace |
| Aug. | 6 | Victoria Palace |
| | 13 | Glasgow |
| | 20 | Manchester |
| | 27 | London |
| Sept. | 3 | London |
| | 10 | Leeds |
| | 17 | London |
| | 24 | London |
| Oct. | 1 | Birmingham |
| | 8 | Plymouth |
| | 15 | London |
| Nov. | 2 | Sailed South Africa |
| | 26 | Durban (S. A.) |
| Dec. | 3 | Pretoria (S. A.) |
| | 10 | Bloemfonten and Kimberly |
| | 17 | Johannesburg |
| | 24 | Johannesburg |
| | 31 | Johannesburg |

1929

| | | |
|---|---|---|
| Jan. | 7 | Johannesburg |
| | 14 | Capetown |
| | 21 | Capetown |
| | 28 | Johannesburg |
| Feb. | 8 | Sailed for England |
| March | 4 | Leeds |
| | 11 | Liverpool |
| | 18 | Victoria Palace |
| | 25 | London |
| April | 1 | Cardiff |
| | 8 | Swansea |
| | 22 | London |
| | 29 | Glasgow |
| May | 6 | Edinburgh |
| | 13 | Manchester |
| | 20 | Aberdeen |

Then holidaying.

| | | |
|---|---|---|
| July | 1 | Northampton |
| Aug. | 5 | London |

Then sailing.

The International Artists

# KIMBERLY AND PAGE

Sailing George Washington October 1

London Address
Care Variety

New York Address
Care Variety

# NO SATURDAY START FOR 2 MIDWEST CIRCUITS

Chicago, Aug. 20.

RKO Western office will switch openings from Saturday back to Sunday.

This move is caused by Butterfield and Great States circuits, both booked out of the local RKO offices here, which refused to accept the Saturday openings, claiming their houses needed different shows on the two week-end days.

This conflict and lack of co-ordination lost the acts too much time with open dates between engagements.

In the RKO houses (Keith) the Saturday openings have meant more money, it is claimed.

# NEW ACTS

"A Night in Greenwich Village," 20-people unit enlisting for most part entertainers from the Nut Club, Greenwich Village, including La Belle Rose, femme impersonator, is being readied for vaude by Henry Bellitt.

Jimmy Hussey, new comedy two act.

Florence Tempest and Marion Sunshine reunited.

Victor Hyde and Dan Makarenko have formed a vaude producing partnership.

Dell Chain and Lew Archer reuniting.

**C. WESLEY FRASER**
Incorporated
*Exchange*
260 Tremont St., Boston
BOOKING EXCLUSIVELY
Leona Carver's Diving Horses
One Company at Steel Pier, Atlantic City, All Summer
Two other companies playing fair dates
Under personal direction E. M. Jacobs

**Your Children This Season**
would be cared for in a cultured woman's private home; fine schools, public and private; stage; classic dancing. French at home. Credentials exchanged. M. J. S., 609 First Ave., Asbury Park, N. J.

# INCORPORATIONS

NEW YORK

**Sirrom Enterprises, Inc.**, Manhattan, entertainment; Barnett M. Kaplan, A. L. Geilich and Jerome Wilzin.

**Edward A. Blatt Producing Corp.**, New York, plays; Edw. A. Blatt, Chester Erskin, Paul Moss.

**Safian Productions, Inc.**, New York, plays; Rea Safian, George Marateck, Ida E. Schwartz.

**Barrara Productions, Inc.**, Manhattan, plays; Samuel Datlowe, Max Zipperman, Benj. F. Isaacs.

**Sterling European Apparatus Corp.**, New York, pictures and publishing; Hyman A. Hochman, Elsye Radven and Sydney S. Bebben.

**Lincrophone Co., Inc.**, Utica, amusements; Harry T. Cross, Evans W. Linton, Winford H. Linton.

**Arthur Klein-Terry Turner Attractions, Inc.**, New York, agents, capitol $50,000; Arthur Klein, Terry Turner, Stanley S. Neal.

**American Cinemavox Corp.**, New York, realty and amusements; Joel Ritz Parker, Julius Sanit, Morris Abrams.

**Raymond Music Co., Inc.**, New York, capital $5,000; Sigmund Sendrowski, Jas. F. Duffay, Arthur J. Egan.

**Lil-Wey Amusement Corp.**, Brooklyn, dramatics and pictures, capital $2,000; Anna Kanter, Harry Kanter, Sidney H. Koblentz.

**Radian Productions, Inc.**, New York, amusements; Raymond Paasch, Arthur S. Friend and E. Fingereth.

**Gordon and Rich, Inc.**, New York, song publishing, capital $20,000; Henry B. Lamm, Michael Berglass, Percy R. Alsdorf.

**Shipp-Lowande Amusement Enterprise Corp.**, New York, amusements; Ewd. Shipp, Alexander A. Lowande, Howard Lowande.

**Farnay Producing Corp.**, New York, dramas, capital $20,000; Ethel W. Berkwit, Abraham Wilkenfeld, Bernard Gladstone.

**Change of Capital**

**Tiffany-Stahl Productions, Inc.**, New York, 5,000 shares at $25, changed to 50,000 shares of no par.

**Smith Film Service, Inc.**, of Syracuse, 15,000 shares at $50, increased to 2,900 shares—1,000 preferred at $50, 1,000 no par.

MASSACHUSETTS

**R. & S. Theatre Co.**, Boston, 1,000 shares no par; incorporators, Henry H. Rogers, Nathan White and Frank Savasta, of Boston.

**Metropolitan Amusement Agency, Inc.**, Boston, 1,000 shares no par; incorporators, Louis E. Walters, Boston; Paul N. Denish, Belmont, and Ralph E. Snider, of Newton.

DELAWARE

**Peerless Projector**, picture machines; Mark W. Cole, James H. Hughes, James L. Wolcott, Dover.

**American Electric Co.**, electrical and mechanical instruments; A. V. Lane, H. E. Grantland, Alfred Jervis, Wilmington, Del.

**Peerless Sound Producer**, reproducing machines; J. Vernon Pim, Albert G. Bauer, Philadelphia; R. L. Spurgeon, Wilmington, Del.

**The Show Boat., Inc.**—Amusements, 2,000 shares, no par; Horace Greeley Eastburn, Helen B. Stoessel, Bayard W. Allmond, Wilmington, Del.

**R. C. A. of Brazil, Inc.**, increased capital from $10,000 to $25,000, through New York office.

**Color Cinema Productions, Inc.**, changed name to Colorfilm Corporation, Louisville, Ky.

**Jane Wise**, secretary to Dave Beehler, goes with Rosalie Stewart as assistant director of R-K-O radio programs.

## Gr-r-r-r!

Chicago, Aug. 20.

Receiving a letter from the world's most ungrammatical rag addressed to the Kansas City Star, "Ace" of the K. C. Post answered the Variety mugg with a letter in care of the Vaudeville News.

# Film Rushes Out of Vaude

When Fox's "Cockeyed World" plays all the Fox vaudfilm houses simultaneously all the vaude will be eliminated owing to the picture's length, nearly two hours.

The picture goes into the Fox neighborhood houses around Sept. 5.

## Flash Act Splits

Los Angeles, Aug. 20.

I. B. Markus' flash act at the Hillstreet split with four of the principals leaving at the end of the week.

Buckley and Nessley, harmony team, were the first to turn in their notice. They will be replaced in Denver by Marty King and Joan Stonen. Harold Ames and Joan Beth, dance pair, also left and will in turn dissolve their partnership. If Markus can't replace the act will be canceled.

## HUGH FLANNERY QUITS

South Bend, Ind., Aug. 20.

Hugh Flannery, with the Orpheum Circuit for the last 10 years, has been replaced by Jack Gross of Sioux City in charge of the Palace and Granada.

Flannery, in the show business for 30 years, will take a vacation in Florida.

## SIOUX CITY FULL WEEK

Chicago, Aug. 20.

Nate Blumberg, general R-K-O western theatre operator, has made the Orpheum, Sioux City, a full week vaude.

House previously playing pictures only on the last half.

## Three Presentation Houses

Opening dates and policy of the three new Loew theatres in the met district, now set, are Paradise, Grand Concourse (Bronx), Sept. 7; Kings, Flatbush, Sept. 14; Loew's, Jersey City, Sept. 28.

Trio will join in to increase the present two-week route for the Capitol (New York) band presentations to five weeks.

At present the Valencia, Jamaica, follows the Capitol as the second and last week for the units.

### Fox Has Rivera, B'klyn

Fox has taken over the Rivera, Brooklyn, reopening it Sept. 2 with vaudfilm.

Rivera was formerly held by Keith's, built by B. S. Moss and taken over after Keith's took over the Moss chain with Keith's unloading to outside interests from whom Fox is leasing now.

The house scrapped vaude last season, and has since operated with dramatic stock, when operating at all.

## SID SILVERS' GAGS

Los Angeles, Aug. 20.

Sid Silvers is now thinking up gags for Paramount pictures.

### Great Lakes, Loew's

Fox's Great Lakes Theatre, Buffalo, now a vaude-film house, will be taken over by Loew Aug. 31. It will be operated with straight films.

# MARRIAGES

Arthur Stone and Velma Dean recently. Bridegroom is director KRLD. Bride is singer with "Show Boat" WLS Unit.

Elizabeth L. Collings to Parker Coley Gee, Aug. 13, in New York. Both were members of a Duffy stock on the coast.

Herman Schenck to Caroline Bladick, Aug. 15, Hollywood, Cal. Groom is uncle of Joe Schenck (Van and Schenck) and Coast representative for Shapiro-Bernstein. Bride was secretary to Louis Bernstein.

Mrs. Eleanor Ambrose-Maurice, widow of Maurice, dancer, to Sam Katz, president of Publix Theatres, Aug. 17, in Stamford, Conn.

Richard "Skeets" Gallagher to Pauline Mason, Aug. 17, Agua Caliente, Mexico. Gallagher was divorced from Irene Martin, actress, two years ago. Miss Mason was engaged to the late Rex Cherryman.

Alma Bennett to Harry Spingler, Aug. 16, Sherman, Cal. Miss Bennett, screen actress, Spingler an agent.

Orbin Katz to Dorothy Neville in Dallas recently. Bride was former prima donna with "Greenwich Village Follies" and Publix units.

Laura Foster to William Draeger in Milwaukee, Aug. 20. Bride is organist; groom, film operator.

Frances Joyce ("Sketch Book") to Charles Jacoby, non-pro, Aug. 17, in Hoboken, N. J.

Johnny Lyons (John Lipschute) to Dorothy Louise Waterman, dancer, early in August. Groom of Lyons and Waterman (vaude).

Mary Eaton, musical comedy, and Millard Webb, picture director, have taken out a license in Los Angeles and are expected to marry in a few days.

Edward B. Reese, legit actor, to Beatrice Flather, non-pro, Aug. 15, at Little Church Around the Corner, New York.

### 9 Acts in Milwaukee

R-K-O Palace, Milwaukee, will go straight two-a-day vaude with nine-act bills Sept. 7.

# Local Agents Figure L. A. Washed Up for Vaude

Los Angeles, Aug. 20.

Local agents are almost convinced vaude and club business around town has just about passed out. Most of the club bookers report this the worst summer they've had in years and are trying to pass the buck to the outdoor people who plead not guilty to taking the business away.

Agencies specializing in musicians haven't been hit as hard as those dealing solely with entertainers, and the orchestra offices manage to keep a few bands working.

Calls for entertainers are reported few with the exception of specialty people for pictures. Only three offices here do much picture booking.

## After Screen Names

Los Angeles, Aug. 20.

Local Keith office has started a drive to obtain picture names for the circuit. Local representatives are dickering with several studios in an effort to obtain releases of some of the luminaries for periods of from four to eight weeks between pictures.

New offensive probably due to receive headliners in the Pan houses Keith has bought.

A RARE TREAT FOR YOUR AUDIENCE
**MERCEDES**
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NEW YORK CITY

# Minskys Throw Mutual Shows Out Of Apollo, N. Y.; "Not Up to Standard"

In tossing the Mutual burlesque shows out of the Apollo (the former H. & S. Music Hall) on West 125th street, the Minsky Brothers, via Joseph Weinstock, partner in the Minsky operation of the house, said because "they are not up to the standard."

At the Mutual offices no official cancellation of the Mutuals had been made by the Minsky-Weinstock firm up to yesterday (Tuesday).

The Mutual wheel has a contract with the Minskys on the 125th street playing proposition and the unexpected action of the Minskys and Weinstock may start a law suit.

Mutual had "Sporty Widows" booked as the first Mutual in of the new season, set for Aug. 24, next Saturday. According to the Apollo plan the Mutual will not open, but instead the new house stock starts a new season this Friday night.

For weeks the Minskys have been trying to figure a burlesque in or 14th street and are said to be hopeful of grabbing the Irving Place when Charlie Burns' lease expires. Burns has the I. P. and will play Mutual shows there this season. It looks like the Minskys intend fighting the Mutual in New York with stock burlesque.

## MUTUAL'S FINAL ROUTE; 50 HOUSES; 49 SHOWS

The revised and appended Mutual burlesque wheel route rearranged last week gives the circuit 49 weeks for its incoming season with only 10 days' layoff, 50 houses and 49 shows. The rearranged itinerary shows a 20% increase on both shows and houses over Mutual's past season layout.

Mutual season officially ushers in on Sept. 1 with Sunday opening for New York and other houses where Sunday shows are permissible. The newly acquired Southern houses will not swing into line until late in September. The latter are in Birmingham, New Orleans and Memphis.

Route No. 1 will have Mutuals at Allentown, Pa., Mondays, laying off Tuesdays, Wednesdays and Thursdays and reopening at the Orpheum, Reading, Pa., Fridays and Saturdays. These three days and an open week Omaha and Minneapolis comprise the layoffs.

Mutual is still unsettled on ratings of percentage on shows above guarantees, but may settle this matter next week.

### CONN. HOUSES PASS

Danbury, Conn., Aug. 20.

Danbury Theatre Co. has leased the Palace and Empress here to the Hoffman circuit of New Haven. Possession Sept. 1.

The New Haven company has also secured leases on the Palace and Rialto theatres in South Norwalk, effective in October.

The policy of the houses has not been decided.

## 8 Towns Sans Sunday

Only eight stands out of the 50 lined up by the Mutual Circuit will not play Sunday burlesque. They are Albany, Schenectady, Utica, Boston, Springfield, Hartford, Bridgeport and Scranton.

Eight Mutuals opened the new season Aug. 19, while 34 have openings set for Aug. 25 or 26 with eight more listed for Labor Day. By that time the enire 50 Mutuals will be in full swing.

## BURLESQUE ROUTES

**Weeks of Aug. 26 and Sept. 1**

Bare Facts, Cadillac, Detroit; 1, Empire, Toledo.

Best Show in Town, Grand Akron; 1, Gayety, Buffalo.

Big Review, 1, Victoria, Rochester.

Bohemians, Lyceum, Columbus; 1, Lyric, Dayton.

Bowery Burlesquers, 1, Gayety, Minneapolis.

Broadway Scandals, Casino, Philadelphia; 1, Gayety, Baltimore.

Burlesque Revue, Colonial, Utica; 1, Gayety, Boston.

Cracker Jacks, Gayety, Milwaukee; 1, Haymarket, Chicago.

Dainty Dolls, Academy, Pittsburgh; 1, Lyceum, Columbus.

Dimpled Darlings, Columbia, New York; 1, Majestic, Albany.

Flapper Follies, 1, Gayety, Brooklyn.

French Models, Mutual, Indianapolis; 1, Garrick, St. Louis.

Frivolities, 1, Empress, Chicago.

Get Hot, Empire, Toledo; 1, Grand, Akron.

Ginger Girls, Orpheum, Paterson; 1, Hudson, Union City.

Gir's from the Follies, Casino, Boston; 1, Modern, Providence.

Girls from Happyland, 1, Columbia, New York.

Girls in Blue, Gayety, Washington; 1, Academy, Pittsburgh.

Hello Paree, Gayety, Baltimore; 1, Gayety, Washington.

High Flyers, Gayety, Montreal; 1, Howard, Boston.

Hindu Belles, 1, Lyceum, St. Paul.

Jazztime Revue, Lyric, Bridgeport; H. & S., Apollo, New York.

Kuddling Kuties, Gayety, Boston; 1, Casino, Philadelphia.

Laffin' Thru, Columbia, Cleveland; 1, Gary, Gary.

Lid Lifters, Empress, Chicago; 1, Blackstone, So. Bend.

Merry Whirl, Empress, Cincinnati; 1, Gayety, Louisville.

Mischief Makers, Garrick, St. Louis; 1, Gayety, Kansas City.

Moonlight Maids, Blackstone, So. Bend; 1, Majestic, Ft. Wayne.

Moulin Rouge, Howard, Boston; 1, State, Springfield, Mass.

Naughty Nifties, Empire, Newark; 1, Orpheum, Paterson.

Night Club Girls, 1, Casino, Boston.

Night Life in Paris, Lyric, Dayton; 1, Empress, Cincinnati.

Oriental Girls, Majestic, Albany; 1, Wedgeway, Schenectady.

Parisian Flappers, 1, Star, Brooklyn.

Pretty Babies, Majestic, Ft. Wayne; 1, Cadillac, Detroit.

Puss Puss, 1, Columbia, Cleveland.

Record Breakers, Gayety, Scranton; 1, Route 1.

Social Maids, 1, Irving Place, New York.

Speed Girls, Wedgeway, Schenectady; 1, Colonial, Utica.

Sporty Widows, H. & S. Apollo, New York; 1, Empire, Newark.

Step Lively Girls, Temple, Syracuse; 1, Gayety, Montreal.

Step On It, Modern, Providence; 1, Gayety, Scranton.

Steppe Show, Victoria, Rochester; 1, Temple, Syracuse.

Sugar Babies, Gayety, Louisville; 1, Mutual, Indianapolis.

Take a Chance, Lyceum, St. Paul; 1, Gayety, Milwaukee.

Tempters, Gayety, Kansas City; 1, Moon, Omaha.

Watson's Show, Grand, Hartford; 1, Lyric, Bridgeport.

Wine, Woman and Song, State, Springfield; 1, Grand, Hartford.

## SLIM CHANCE LEFT FOR BURLESQUE JOB

Burlesque comics, straights and character men not engaged for the new season, face the toughest time in burlesque history.

Some of the stocks that will operate all winter are already set with few vacancies expected by midwinter. Wheel shows are full.

This present stock famine is most noticeable in the casting offices doing most all of the placing of principals and chorines. So preciously few engagements right now that the casters are forced to devote their time to other amusement phases to insure the wherewithal to meet the ever present overhead.

## B'WAY SCANDALS

**(MUTUAL)**

This Ed Daley production fired the first gun of the new Mutual burlesque season at Columbia, New York, Monday night. It was a blank.

Possibly okay for Mutual but little improvement over Mutual's usual hit and run variety of shows. Daley, former Columbia producer, probably got his instructions to play down and he did, down as low as possible, but if that's what Mutual craves, Daley's show has it.

"Broadway Scandals" starts out with an idea but loses it in the shuffle. The first 15 minutes promises much but after that the original idea goes awry and the cantata swings into stereotyped blackouts and strips, so as not to fool you on it being burlesque.

The show has plenty of sight stuff but a guy with an earache need not stay away as there's not much to listen at.

Daley is merely meeting requirements of the wheel for the peep at strip stuff. It has left Charley Wesson and Charley Cole, two able comics, on the lot with a batch of antiquated stuff that wouldn't qualify them for entry in an old gag contest. The boys do nobly with the material but the stuff can't compete with unadornment of the dames.

Nothing in the comedy scenes worth mentioning. All of them have been done to death and probably will die again this season in subsequent Mutuals.

If that's still burlesque, it won't be long now.

The dame contingent in the principal division is nothing to get excited about. No doubt about this when Mae Brown, bushleaguer of the soub division and annexed to house brigade can cop over the show's flashers in the teasers and make them like it. The only gal nearing Mrs. Brown's daughter's results is Joan Collette, featured soub, who gummed things for herself in stalling too much on her teasers and with successive callbacks provoking blisters on palms of outfronters who let it go without Joan getting a chance to show what she had. Gertrude Hayes, Jr., alternating with Mae Brown as house soub, was no competish for Mae, only going over mildly Monday night. Not sexy enough.

The chorus gals with troupe and house runway girls seemed the only mobs working with a purpose and got results. Daley may burn on this but it's a fact. The scenery and costumes were fresh and above average but the inanity of the chatter should make the opera perfect for non-English speaking districts.

### Rent Bridgeport House

Bridgeport, Conn., Aug. 19.

Mutual Wheel will open at Fox-Poli Lyric Aug. 24 with "Jazz Time Revue." Mutual will remain there five weeks on a rental.

## STAGEHAND INCREASES

**Up to $100 Weekly—Assistants at $92.50**

A slight increase in the burlesque scale for traveling I. A. men with the Mutual operies has been asked as the new Mutual season is about to start.

This increase amounts to about $5 a man, this taking in the heads of the departments. Head electrician, property man and carpenter will receive $100 a week.

The assistant props will get $92.50, a $7.50 increase. The assistant electrician receives a similar tilt. The flyman gets a $2.50 increase, to $92.50. The assistant carpenter will draw $92.50, a $2.50 increase.

The I. A. has decided upon the increased scale although it has not been ratified by the Mutual wheel.

## Burlesque Changes

Al Gauthier will manage the Gayety, Montreal, (Mutual).

Harry Jarboe managing the Moon, Omaha, (Mutual).

Lou Devine, Rosalie Espanola, Tommy Burns and Marion La Marr added to stock at Palace, Buffalo.

Lew LeRoy has supplanted Jimmy Ellen in "Jazztime Revue."

Gertrude Hayes, Jr., and Mae Brown will alternate as house soubs at the Columbia, New York, handling ensemble numbers with house ensembles.

Harry Strouse's cast for his new Mutual "Frivolities" includes Frank Harcourt, C. B. Haywood, Jim Hall, Stan Stanley, Johnny Cook, Ethel Albertini, Adelaine Parks, Leona Loeb and Marion Andrews.

Chester Nelson replaced Frank O'Neill with stock at Star and Garter, Chicago.

Billy Raymond has succeeded Jim Peck as book producer with stock at National, Detroit. Fay Tunis, soub, figured to vamp same house for wheel show is sticking here instead and has renewed contract until December.

Alice DuVal closed with Irving Place, N. Y., stock to hop into Joe Catalano's Mutual "Red Hot" in rehearsal.

Betty Pierce has taken over Norma Fair's assignment in "Nite Life in Paris," the latter forced to withdraw from rehearsals because of illness. Betty Lazare has supplanted Babe Archer in same show.

Larry Clark has displaced Tony Homer as juvenile with Callahan and Bernstein's Mutual "Girls In Blue."

Marie Daly is staging numbers for Harry Morrissey's "Parisian Flappers" (Mutual).

### SECTIONAL CENSORING

Charles LeRoy has been appointed by I. H. Herk as one of a trio of censors for Mutual shows in incoming season.

LeRoy will have charge of censoring in the western district.

Tom Phillips and Jean Bedini comprise the remainder of the censoring triumvirate.

### Relatives in Burlesque, Too

The City, in West 14th street, owned by Fox, is going into stock burlesque, with relatives of the Minskys operating.

## MUTUAL CENSORS' PRE-SEASON TOUR

Fred Block for the first time is devoting himself in a big way to traveling around and passing judgment on wheel shows.

Fred and Jean Bedini, another Mutual show director, left Saturday for Cleveland where they will look over "The Best Show in Town" and report on it accordingly. Then to Louisville for "French Models." Thence to Cincinnati to inspect "Sugar Babies" and continuing to Pittsburgh to look over "The Bohemians."

Meanwhile other Mutual censors or doctors will get busy. In New York Charles Leroy will skip from rehearsal hall to hall, giving the Mutuals there his attention.

Tom Phillips hopped to Montreal this week to get a line on the new Niblo and Spencer show, "Step On It."

Emmett Callahan went to Boston Monday to report on "Wine, Woman and Song."

Rube Bernstein went down to Washington to open the Gayety there with a Mutual policy and also give his own show, "Girls in Blue," his inspection.

## Mutual Managers

George Young, former "Laffin' Thru" manager on the Mutual wheel, to manage Warren Irons' Mutual house in Gary, Ind.

Max Cohen will look after the Casino, Philadelphia, where the Trocadero shows (Mutual) will be played this season.

Jack McNamara assigned management Lyceum (Mutual) St. Paul.

Harry Thompson will not be back to manage the Gayety, Brooklyn, this season. In his place will be Harold Raymond. With Sam Raymond's health noticeably improved he will personally manage the Star, Brooklyn.

## Kraus in Jamaica

Dave Kraus, former operator of the old Olympic, 14th street, New York, will manage Fox's Jamaica theatre which becomes a Mutual wheel house, opening Sept. 2 with "Jazz Time Revue."

Mutuals play Bridgeport prior to the Jamaica date and then move into Charles Burns' Irving Place, N. Y.

### STOCK FOR MYRTLE

Stock burlesque supplants vaudfilm policy at the Myrtle, Brooklyn, Sept. 2, with Harry Rosen installing company.

A grind policy of burlesque and pictures will obtain with three performances daily for the burlesque at 75 cents top for nights and 50 cents for matinees.

### CLAMAGE'S SHOW

Arthur Clamage is organizing a new Mutual show to be called "Whoopee Girls."

It opens at the Palace, Minneapolis, Saturday, Aug. 31.

### Louisville Stock

Billy Rendon is taking over the Savoy, Louisville, for stock burlesque, starting Sept. 1.

Company so far includes Jack Rose, Hugh Whittaker and Ray McClellan.

# News From the Dailies

**This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.**

## LONDON

Ellen Terry's ashes have been placed in a niche in St. Paul's church, Covent Gardens.

Charles Dillingham has bought the American rights of Frederick Lonsdale's "Sometimes a Canary Sings" and Edward Knoblock's and George Grossmith's "Tick Tock."

Bobby Howes, who plays name role in "Mr. Cinders," drove his own chauffeur to a marriage registry office and then threw a party for pair. Bride was Howe's cook—and still is.

Maria Corda being sued for $25,000 for smacking a producer on the ear, with producer willing to withdraw claim if she cancels contract entitling her to $15,000 for five weeks.

Menjou says he has signed a contract with Pathe Cinema to do a French film.

Efforts of Robert Loraine to get "Red Sunday" by the censors continues to fail. "Red Sunday" was produced semi-privately and liked. Hubert Griffith, critic, wrote it.

Canvass of West End theatres shows there are four more houses open at this season than at the same time in 1912; 14 talker houses have come up since, but 28 legit houses are still open.

George Grossmith and C. B. Cochran are producing Sean O'Casey's "The Silver Tassie," with Charles Laughton in part of crippled football player. This was banned by the Dublin Abbey which resulted in some snooty correspondence between the author and Abbey management.

Frank Gerald, quitting Gerald and Duff, continues to use that name for business reasons.

J. Hartley Manners, who died in New York last December, left $50,000 in property in England and $10,000 in personal effects. Property left to Laurette Taylor, his wife, and two step-children. He also left the Royal General Theatrical Fund $500 a year for six years if it would play an annual performance of his one-act plays "All Clear" and "God of My Faith." His idea was to keep alive remembrance of German atrocities.

"Open Your Eyes," new musical by Fred Jackson, now in rehearsal, has a try out in Edinburgh Aug. 26. Vernon Duke and Carol Gibbons scored it. Chief comedians Bobbie Hale and Joe Coyne.

Stage Guild artist section unanimously against Sunday opening of theatres, with managers' section unanimously in favor. As it is now only picture houses are allowed open, and only till 6 in the evening

Al Woods and Gilbert Miller, who brought their differences into court, have settled the row privately. Attorney for Miller asked that the withdrawal of Woods' complaint be made public as Woods got a lot of publicity when he started the action. Justice Maugham granted the request.

Gladys Cooper is vacating the Playhouse after the end of "The Sacred Flame" run shortly, for the best of all domestic reasons. She became Lady Pearson last year.

A new musical farce is scheduled to reopen the Winter Garden theatre in October, entitled "Open Your Eyes." Book is by Frederick Jackson, and the play will bring back to the stage Joe Coyne and Robert Hale. Marie Burke, Stephanie Stephens, Gwen Farrar and Geoffrey Gwyther also in cast.

Sir Frank Benson, veteran Shakespearian producer and trainer of actors, is, at 71, setting out on a farewell tour. A story told of Benson is that during the war, at the age of 56, he went to an army recruiting station and offered his services, giving his age as 41. The sergeant smiled, with the remark: "I'm afraid that won't do, Mr. Benson. . . .I happen to have seen you play "Hamlet" 25 years ago."

Louis Hyam, known among first-nighters as an old timer, died of pneumonia.

Carl Von Welsbach, 71, inventor of gas mantles and lamps which succeeded oil on the kerosene circuits, died at Welsbach Castle.

James Imre Kalnay claiming 200 pictures behind him in Hollywood is out for $10,000,000 for Anglo-American cinema productions, hoping to reopen bankrupt Whitehall film studios with some of the dough. Claims $10,000 a week stars and mentions Phyllis Haver and Vera Reynolds, while at the same time his casting director E. J. Wynne has been advertising, soaking chumps $30 for four weeks' tuition, a box of makeup, six photographs and 20 feet of film test. Crowd here wondering why Kalnay left Hollywood.

Gerald Lindioff, billed as the "World's Best Living Skeleton," weighing 89 pounds, married to Bertha Cilley, America's musical fat girl, 415 pounds.

West Stanley in Durham claims to be the first town in England 100% wired. Three houses.

James Johnson, crippled ex-bookie, sentenced to death on July 3 for wife murder, was refused reprieve by the Home Secretary and executed at Durham jail.

"Five Wives," a new ballet play by W. B. Yeats and music by George Antheil, young American composer, has opened at the Abbey, Dublin.

"Dead Man's Buoy," new play by Austin Page, will be produced by Mrs. I. C. Dagnall with Lynn Harding in the lead.

Nowell Downes, actor in "Mr. Wu," married Geraldine Oppenheim, daughter of Mr. and Mrs. E. Phillips Oppenheim, at Cagnes, near Nice.

Sybil Thorndike and Lewis Casson, her husband, have been assigned the chief roles in "Madame Plays Nap," which Daniel Meyer will present in Edinburgh Sept. 2.

Professor Amrak, making 150 bucks a week crystal gazing for women and selling them a book of his which taught women how to lure men, got fined $250 for his hoke. Racketeer had been convicted of fortune telling in United States and four other countries. Real name is Joseph Isherwood, 33.

Basil Sydney and Mary Ellis honeymooning in London. Sydney was once the husband of Doris Kean. He has not acted in London for 10 years.

"Many Waters," with Ernest Truex, Marda Vanne, Maisie Darrell, Aubrey Dexter, Harold Meade and Paul Gill will be played in New York, this company under Leon M. Lion leaving for Montreal in September.

Ziegfeld theatre, now being erected in Soho, will open in December with "Rio Rita," according to Edward Laurillard.

## NEW YORK

Charging that her husband is living with Diana Gray, show girl; that he installed an "old-fashioned bar" in their New Rochelle home, and that he was periodically intoxicated, Mrs. Virginia Shriner petitioned Supreme Court in White Plains, N. Y., for $250 a week alimony and $2,500 counsel fees, pending trial of her suit for separation. Decision reserved.

R.K.O.-Proctor Corp. has given a mortgage for $4,000,000 to F. F. Proctor Holding Corp. on properties recently purchased by Keith's on Proctor theatres as part of F. F. Proctor's consideration for the sale.

William Gillette will return to the stage in the fall to make a farewell tour in "Sherlock Holmes." George C. Tyler will manage.

Town Clerk S. Allen Mead of Peekskill has verified the marriage of Lenore Ulric of Harmon to Sydney Blackmer of New York. Ceremony performed at Croton-on-Hudson, May 23.

Judge Hugh M. Morris, United States Circuit Court at Wilmington, Del., in handing down a decision in the infringement suit brought by the Dubilier Radio Corp. against the Radio Corp. of America, ruled that two of the three patents owned by the former had been infringed upon. These were electric current and Grid Bias devices (connection by electric light socket). Millions are involved.

Francis Wilson will return to the stage as the First Grave Digger in the Norman-Bel Geddes "Hamlet," Aug. 26, at the Lakewood theatre, Skowhegan, Me.

Mrs. Edwin Main Post of West Islip, L. I., known on the stage as Nelly Malcolm, in retirement since the drowning of her husband last year, will return to the stage in the fall.

Describing the actions of Mrs. Mary Beban Smith as "direct contravention of the wishes of the testator as expressed in his will," Surrogate O'Brien ruled that the will of George Beban should not have been probated in California on the petition of Mrs. Smith and authorized the Lawyers' Trust Co. of New York as an executor and trustee to probate in Surrogates' Court here. Estate is $400,000.

Mrs. Bettina Masserelli, former actress, escaped from the Women's Reformatory at Sherborn, Mass., where she was serving a 16-year sentence for robbery. She was committed less than a year ago.

It has just been disclosed that on Aug. 7 Mrs. Marie L. Narelle of Bronxville, N. Y., was granted a final decree by Justice Ingraham against her husband, Reginald G. Narelle, wealthy tugboat owner, and her suit, which had been heard by Referee Charles L. Guy, in which Cleone Stamm, dancer, was named as corespondent, had not been contested.

Adele and Fred Astaire have returned after a year in London. They will shortly leave for the Coast to make talkers.

Pauline Parker, former show girl, who married Jean Assolant, French pilot of the "Yellow Bird," shortly before he took off on his transatlantic flight to France, has filed suit for divorce in the French courts.

After many alleged promises of marriage, Dulcie Lee Wilson, show girl, has entered suit for breach of promise in New York against William H. Jaynes, Newark stock broker, asking for $100,000. Miss Wilson declares she later discovered Jaynes had a wife and four children in Dallas.

Fine Arts Opera Co. has closed a contract with the management of the Manhattan opera house for a season starting Sept. 21. Foreign tongue operas.

William Collins, dancer, recently returned from Europe, was charged with disorderly conduct in West Side Court and released on parole by Magistrate Vitale for hearing Thursday. Collins, with another man and two young women created a disturbance at 25 W. 68th street, the apartment house in which they were living. When remonstrated with by Paul Bell, superintendent, Collins punched him.

Charles K. Gordon will produce "The Ghost Parade," comedy by Hadley Waters, in Sept.

Wilton Lackaye will support Mrs. Fiske in "Mixed Jury." Play by Fred Ballard goes on in Oct.

Sing Sing is being wired for talkers.

Conflicting statements in birth and marriage certificates about the age of Janet Reade, ingenue of "Whoopee" caused Supreme Court Justice Collins to deny her application to dismiss a suit for $58,400 damages brought against her by Tony Shayne, booker, for breach of contract.

Mrs. Virginia Shriner, suing Donald W. Shriner for separation, got an award of $135 a week temporary alimony and $1,700 attorney's fees in Supreme Court, White Plains, N. Y., before Justice Arthur S. Tompkins. Mrs. Shriner names Diana Gray, an actress, in her petition for separation.

A consignment of 778,000 feet of film was shipped Tuesday to the Leper Colony at Culion, Philippines.

Board of Directors of Columbia Pictures Corp, have declared a quarterly dividend of 75 cents per share on convertible preference stock, payable Sept. 1.

## LOS ANGELES

Charles Ray has sold his home on Canyon Drive. Price not reported.

Mrs. Winfred Trevelyn Wagner awarded divorce from Jack Wagner, scenario writer. Charges of cruelty.

Endurance contests introduced at Redondo Beach have seven men and a woman atop flagpoles. Contestants must sit absolutely motionless for two hour periods with 10 minute rests.

Wanda Hawley enters a general denial in the suit filed against her by Hunter Keasey, local producer, who asserts she came into the theatre during the run of "Illegitimate," at the Egan, so intoxicated she was unable to remember her cues. Result was, the producer asserts, he was forced to refund at the box office. Keasey asks $50,000 damages.

Mrs. Pearl Sutcliffe filed suit for divorce in Superior Court against Walter Sutcliffe, musician, charging cruelty.

Although the City Prosecutor's office didn't think it had a case against C. C. Pyle, the promoter got a scare when wage claims filed against him went into the hands of the city officials. He kicked through with $584 more on claims amounting to $1,500. This leaves him with a balance of $500 to make good.

Mrs. Helen Gibson, former wife of Hoot Gibson, denies rubber check charges preferred against her here by the San Diego police as result of a claim filed there.

After a year's idleness, former studio of the Victor Adamson Picture Corp., now known as the Santa Fe studio of Liberty Pictures, is announced to have a picture starting production.

Mary Lewis, operatic singer, withdrew her divorce action.

John Griffith Wray, late film director, left an estate valued at $100,000. Bequests as follows:—Ardel Wray, $3,250; Kitty Wray Miller, $5,000; Jane Miller, $5,000; the remainder to his widow, Bradley King Wray.

Abraham Lehr inherits $20,740 from estate of his father.

Marjorie Riley (Cecile Bruner), screen actress, made an unsuccessful suicide attempt after a screen test proved unsatisfactory. She claims a cold made her hoarse, ruining the test.

Superior Court took under submission $2,800 damage suit of M. K. Miller, Jr., who asks that sum from E. L. Grubb, promoter, alleging he had advanced the money to Grubb to use in a picture which was to star Jack Hoxie and to be released by Producers' Distributing Corporation. Picture reported a flop and now the angel wants his dough back.

"Gypsy Dan" Chandler, medicine showman, sentenced to 180 days and $500 fine in Municipal Court on charges of disturbing the peace and offensive conduct. Chandler was charged with telling dirty stories to a crowd as ballyhoo for his medicine.

Released on $1,500 bail after he gave notice of appeal.

Fay Lanphier, former F. and M. girl and winner of the Atlantic City beauty contest in 1925, announces she has quit the stage. Recently divorced from Sidney Spiegel, millionaire Chicago furniture dealer.

New row in Aimee Semple McPherson's temple developed when Jesse Parsons, one of the evangelist's lieutenants, filed suit against J. H. Garrison, another of the preacher's employees, asking $25,000 for alleged attack in which the plaintiff alleges he was stabbed.

Jay Chotiner, brother of the theatre owner, freed of charges of conspiracy to commit grand theft because trial had not been given within 60-day limit. Chotiner was accused of promoting a spurious sheriff's relief association in conjunction with two co-defendants.

Mrs. Blanche Roberts, musician, awarded $250 a month temporary alimony and $750 fee for her attorney in Superior Court at alimony hearing preceding trial of divorce case against Frank S. Roberts. Charge of cruelty.

John F. Bunny, said to be son of the deceased comedian, arrested by Hollywood police on charges of driving while intoxicated. Bunny says he is a screen actor.

Mrs. George Bancroft appeared in Probate asking termination of a joint-tenancy agreement on $50,000 worth of property existing between Wilson Burden, her father, and Augusta Burden, her deceased mother.

Mae Murray was required to file amended complaint in suit against L. R. Eccles, real estate promoter. Superior Court Judge Hanby upheld demurrer of defense attorney.

Charges that Ferdinand Pinney Earle betrayed Dolores Salazar, dancer, under promise of marriage filed in Superior Court in an attempt to hold $30,000 of the artist's property under attachment.

## CHICAGO

Charles Hitchcock, former actor known as the "psychic lover" of Elfrieda Knaak, who throws herself into a furnace to purge her body of sins, was arrested last week on suspicion of burglary.

A new American soprano, Hallie Stiles, has been engaged by the Chicago Civic Opera company.

Judge Harry M. Fisher, who permitted the showing of "Alibi" here, o. k.'d revival of dog racing by granting a temporary injunction restraining the state's attorney and sheriff from continuing their raids on the track. Judge Fisher bitterly assailed reformers for interfering with personal liberty.

Leaving a note in which she declared she had been deserted by her suitor, Helen Starling, 22, checkroom girl at the Frolics cafe, committed suicide Aug. 15.

# HEENEY KNOCKED OUT BY GIANT CAMPOLO

By JACK PULASKI

Tom Heeney, the 204-pound New Zealander who plodded into title contendership against Gene Tunney, was technically knocked out at Ebbets Field Thursday night by Vittorio Campolo, Argentine, six feet seven inches, and weighing 223 gross, as Joe Humphries announced it. Bout was stopped in the ninth round, although the bell was only four seconds away. Referee took one slant at Tom when he rose from the mat and that was enough. Doubtful if Heeney could have weathered the final session.

Since he was stopped by Tunney, Heeney has not been the same. He has since married. Heeney exhibited an attack against the big pigs such as he has rarely shown. The fans laughed when the two men stood in the middle of the ring receiving instructions—there was such a disparity in size. Tom is no runt himself, but the other guy is the biggest hunk of fighter as iz.

Difference in age prabably figured, and edge on reach was considerable. Tom knew he could not fight the Argentine at long range, so waded in. He repeatedly cuffed the big fellow with the one-two to the head, and more than once Campolo's knees sagged. The bugs got excited. No question they wanted Heeney to win.

Up to the start of the eighth round Heeney was out in front. Observers, however, wondered how long Tom could take heavy right-hand blows to the body delivered in close. Campolo socked 'em in nearly every time they clinched. He struck out with a right hook to the heart in the eighth and Tom dropped, but refused to take a count and lasted to the bell.

### Uppercuts

In the ninth Campolo realized he had his man beaten and battered the New Zealander without a let-up. The Argentine finished Tom off with right uppercuts to the jaw, this demonstration being food for the experts to to Campolo's rating as a title contender. There will be some doubt about that until he meets another good man, because it isn't certain whether Heeney was in as good condition as a year ago.

In the semi-final, Ted Sandwina, promising English heavyweight, announced as from Sioux City, scored a knockout over Phil Mercurio, also in the ninth round. Sandwina is a cool boxer with a heavy wallop. He has a habit of pushing back his hair as though it bothered him.

Though Ted floored Phil several times earlier in the match, it was no set-up. Sandwina, well proportioned, is a two-handed fighter and should land in the big money.

In the first 10-rounder Angus Snyder beat Jack Roper on points.

Next week Al Singer fights Kid Chocolate. It lines up as the biggest draw of the outdoor season.

# New Illinois Fight Comm.

Chicago, Aug. 20.

Gen. John V. Clinnin, national commander of the Disabled Veterans, is chairman of the new Illinois Boxing Commission staff, assisted by George F. Getz, millionaire coal operator, and Fred Gardener, banker and amateur sportsman. Appointments, made last week by Governor Louis L. Emmerson, are rated as a great boost for boxing in Illinois.

The old commission was forced into hurried resignation recently when it was found they had demanded and received 959 of the best Mandell-Canzoneri fight tickets without paying for them until later. The trio, Paul Prehn, Samuel Luzzo, and Al Mann, ex-night club manager, said they had been forced to grab tickets for greedy politicians.

## ACTORS' FIGHT CLUB

Hollywood, Aug. 20.

For six months Bob Armstrong and Jimmie Gleason have conducted the South Gate Amateur A. C., fight club and training quarters, near Huntington Park. Jack Perry, fighter and sometimes actor, is in charge.

Enterprise has proved sucessful.

### Wurtzel's System

Sol Wurtzel is shouting about a 79 at Rancho. He has a new system.

It's a series of cards for caddies, reading: "Don't ask me for a job! Don't ask for permission to visit the studio."

## BALABAN CIRCUS

(1929 Edition)

Chicago, Aug. 20.

Opening Sunday, Aug. 18. Closing Sunday, Aug. 18. Presented by A. J. Balaban; ringmaster and speiler extraordinary, San Meyers; book by almost anybody; music and lyrcis by accident; additional wiecracks by Phil Baker; circus effects by the bass drum. Featuring Jo-Jo, the Dog-Faed Boy; May Worthless; Fatima; the Beerded Lady; the A. J. Balabans and 4,000 friends and relations.

Under cover of a specially erected tent, the 1929 Edition of A. J. Balaban's all star circus opened (and closed) to capacity attendance Sunday afternoon. After entirely rewritten and recast, it should have a good run—the longer and farther away the better.

Circus brought to light the hitherto unsuspected talent of A. J. Balaban, a young fellow who emerged as a past master of the sweet and gentle art of hoke comedy. That guy is a wow. Can play the Palace (Des Moines) at any time, and still be wanted in Chicago. In the varied parts of Ivanovitch, the imperial dancer, Spinocchio, the Spanish Lizard, the Russian Bridegroom or just an ordinary stage wait, the comic was there.

Scintillating part of the program was offered by the Ten Tantalizing Tillers, Dainty Darlings Doing Dainty Didos. Clad in costumes of the early Publix unit period, the gals certainly knew their Off-to-Buffalos

Big circus hoop-la of the afternoon came with the performance o May Worthless (Mrs. A. J.) and her famous horse "Raddish" (composite of Phil Baker and Ben Boseley) Daredevilish and avoir-du-pois-ish feats were executed upon this magnificent Stead of Steal, from whose depths there came, during the performance, the remarkably unequine statement of "Vas iss mir." Laugh exit was read by Baker (later identified as the fore legs and sound attachment) begging: "Don't tell A. J I can do this—he'll put me in a unit."

Carrie the Circus Queen later topped this performance with "The Slide for Life"—in which la-deee slid from the top of the tent far into space, suspended only by her hair, landing on the ground and indicating ten cartwheels and three nip-ups in fast motion.

Not omitting class production, the program included what is sometimes known as Grand Opera, rendered by the Silver Tinned Tenors and the Golden Test Sopranos.

Two exponents of the Art of Sock displayed Gladiatorial Splendor in the ring. It was in this item that Max Turner wore the costly tunic and the slightly worried look that may some day make him famous. He proved a dark horse of comedy, having previously almost topped A. J. by losing a necessary article of apparel in a ballet number.

No less tonnage than that of Sophie Tucker and Lillian (Songwriter - Actress - Agentess) Goodman was called in to put over a bubble dance. Costumes were strictly in the red, along substantial lines.

Morris Silver and Eva Turner helped along a ventriloquial act with cracks that, if not funny, at least were determined. Further contributions were by the Winchester Sisters, Two Big Shots; Stanton Wilhite, The World's Greatest Gloom Chaser; Prints Ali Ben Boozle, Mysterious, Mystical and Mashooga; The Spadooly Troupe, in Feats, Dazzling, Thrilling, Scintillating and Abnoxious and a not yet raided sex-tette of Diamond Lil's.

A stupendous spectacle entitled "The Marriage Wow," concluded the epic epis, with a chorus of the "Wedding of the Painted Doll" bringing in Sophie Tucker and Al Lackey, in blackface, to follow their "I Do's" with a hotcha chorus of "Some of These Days."

Looks as though Balaban has a hit.

## MASTBAUM

Philadelphia, Aug. 20.

Theatre full for the afternoon show proving that in spite of her silent picture, "The Single Standard," Greta Garbo packs a punch. Rest of the bill much under par with drawback lack of originality.

Orchestra offering escapes this classification with a production overture "The Fox Hunt." Tricky ballet numbers and toe solo by female fox. Different from the ordinary run of overture and the audience showed surprising interest and applause.

Stage bill, "Radio Romance," has nothing new. First curtain, showing Pleasant Valley, and team going away to become radio stars falls flat with a lot of old gags. Only part that goes over is the enlarged screen of a Victor Radio cutting in on two broadcasts, one on exercising, other on cooking.

Main scene supposed to be radio broadcasting station, but not built up. Stuart Barrie gives a recitation of Uncle Tom, with band accompaniment, old stuff by now, but the audience took it fairly well. Lora Lane and her ten chorines do a routine dance. Young boy plays harmonica—Larry Adler, puts "I Wanna Be Loved By You" over in a great way and gets the biggest hand of them all. Paul and Ferrel, billed as the "Tapping Flapper and the Twisting Flipper," are nothing to rave about, and Ross and Edwards should get some new gags to supplement their recitation breaking out into jazz. The Mastbaum singing ensemble took second in applause with their lusty rendition of "St. Louis Blues." Unit does not click at all like some of the others. Extra long trailer on "Mrs. Cheyney" next week. *Waters.*

## LOEW'S STATE

Boston, Aug. 20.

This uptown 4,000 tried a pink one for a change in the form of Metro's "The Single Standard." It was not exploited as hot or were the children barred. Yet both matinee and evening shows Monday were turnaways with the femmes fighting to get in.

The film was not slashed nor censored. While it steamed up the gals in one or two spots with long footage on Greta Garbo's clinches, it was not regarded as too strong for the youngsters. It got by as a good picture and was given a hand at the final fadeout with every indication that the August house record will be broken this week.

The real surprise came in the first talking "Our Gang" short, entitled "Small Talk," running three full reels. House went goofy over it.

Balance of the bill consisted of Burns and Kissen, who substituted for Toney and Norman, and Charles Bennington "Peg-Leg Revue." Bennington was given a big hand, although his routine was cut in half by the presence of the three water curtain pit covers on the State, which would not carry his peg-leg abrobatics. Bennington discovered this at the first matinee after taking a bad toss on a cartwheel stunt.

Attempt to revive the organlog was out after the matinee for lack of time.

## PARAMOUNT

("Velvet Revue"—Unit)

New York, Aug. 16.

Every major house on Broadway this week is either holding over its feature or playing, as at the Strand, a picture previously on the street at $2. Holdover thing is getting to be quite a custom at the Paramount. But new stage unit every week regardless.

For the second refrain of "Greene Murder Case" (Par) the stage show is Boris Petroff's "Velvet Revue," which is going to interest the women on its style flash and splash. Rather awkwardly welded together, however, and more noticeable as units are several weeks old before reaching the cross roads.

There is, to be specific, that high step where the staircase gets its second wind. Every girl coming down the elegant promenade had to juggle herself trying to negotiate the distance while still acting like a dignified mannequin in swell togs. It looks bad and like carelessness by the construction department.

At the finale it was a wee bit ridiculous when the gal with the Russian wolf hound was suddenly informed by the tenor that she was beautiful, wonderful, the apple of his eye and the girl of his dreams, and he perfunctorily took the dog off stage while the girl of his dreams, equally perfunctory, worried about that 30-foot train she was waiting to unfold up the stair case. Even balony calls for a little sincerity.

Also, although this perhaps could not be avoided, Walter Walters and Co. were awkwardly spotted. It will remain an open question with a strong argument for the negation whether a ventriloquist is a fit or feasible booking for picture houses with their big auditoriums. It cannot be denied that Walters did well, yet by a greatly reduced margin of safety from his vaude average.

John Quinlan, Irish tenor, wearing tails, rendered conventionally "Song of Songs." The Carsons, dancing team, variously filled in. Mary Reade, is credited for the dancing troupe. Certain evidences of a fresh mind and an ingenious approach were apparent in the staging. In the main "Velvet Revue" will depend on its fabric rather than its design. All of the costumes are of the same weave and should give the provincial housewives tunes to play upon their sewing machines.

Stop-gapping between Paul Ash and Abe Lyman and from St. Louis, Harry Rose debuted Friday as m.c. He was the bovine juice in the audience's java and the beaming boy in a dull class.

Harry is a showman possessing to a marked degree that ingratiating knack for building up the acts on bows and applause. He helped make the weak stage show seem better than it was. And in his own right and capacity as an entertainer he brought several diverting bits. He does a great semi-nut, hokey, but still family. He sings, with credit to Cantor and Ziegfeld, the song "Whoopee."

Also returning to Broadway is Dave Rubinoff, guest-conducting the overtures. Any problem as to the rating or effectiveness of his autioneering style of directing was again sharply erased by the deafening applause he elicits from the ordinarily unrewarded pit session.

Paramount sound news and Jesse Crawford's usual feature spot padded out the program.

Biz Friday night, good for second week of picture. *Land.*

## JAPANESE GARDENS

(Open Air—Wired)

New York, Aug. 16.

As the summer grows older and the days shorter these programs under the canopy of night have to be lengthened with shorts. An earlier beginning and more time to fill before the feature.

Shorts make a better solution than the conventional expedient of double features, with both in such cases generally n. s. g. Layout Friday night in conjunction with Paramount's "Gentlemen of the Press" included some widely differentiated tidbits.

Prizma, a name vaguely recalled in the trade, was represented by a color short, old but still effective, and with the print in suprisingly good condition. Fox Movietone News mingled with Columbia's "Screen Snapshots," now with dialog, Paramount's "Highlow Brow" and an independent short by and with George Givot, former film house m. c. and nut singer.

Next season Manager Brownberg will have a balcony for his roof stadium that will solve the crowding problem by adding 500 new seats. They are needed and will give the zephyr arcade close to 2,000 seats. Films and breezes attract this kind of a summer gathering, while below Keith's Riverside, unable to make expenses with vaudeville, closes from June to September.

A few neighbors across Broadway can see the pictures, but complain that they can't hear. And the only thing worse than that is a broken radio. *Land.*

## CAPITOL

("Cameos"—Unit)

New York, Aug. 19.

By Monday night, with two days' playing at the Capitol, Chester Hale's production, "Cameos," looked about as well as it ever will, and that is average for a picture house presentation.

It personifies the changed part of the Capitol this week, since "Mrs. Cheyney" (M-G) is the hold over film. The new stage show currently is not so much for business purposes as to keep the unit wheel arolling.

"Cameos" is routine in all but coloring. Softly lighted, not a clashing color note present, it's a pretty picture. Otherwise very, very mechanical, that taking in the talent mostly, and with one other possible exception in a novelty band number by Dave Schooler and the Capitolians.

Set is in a garden, so it seems. In a spangled oval swing is a posed woman, resembling closely enough a cameo, and the title. The frame is lowered and the poser becomes a soprano (Aileen Clark). Another young woman replaces her in the lift, goes up and stays there till the finish.

The three specialty turns besides Miss Clark, who looks well and sings beautifully, are Stone-Vernon Four, another of those adagio combinations; Christie and Nelson, comedy acrobats, and Mario and Lazarin, two-man straight vocal team.

The body tossing quartet, three men and a girl, as usual, can tell any house booker in the country that they will guarantee to stop his show, just as all the rest of the group adagio acts can right now. And after that the Stone-Vernon Four and all the others can continue to stop each show for a time, but not for a very long time the way they're overdoing it. There is only one way to prevent an inevitable and terrible dislike for adagio teams by audiences. That would be to take the best 10 and restrict the work to their use, letting the others create something else.

But that would be as impossible as convincing some acrobats they shouldn't talk, like Christie and Nelson on this bill, who spend five or six minutes building up their Mandel stuff. They work hard, harder than most legit gymnasts, as all satirical abrobats must, and they get their laughs. But not with talk.

Six of the bandmen were funny to the audience in a Florodora bit. Done according to the book.

The Hale ballet and pony girls on and off in formal manner, prettily costumed always.

Pit orchestra, under Bunchuk's baton, put over a wham with a symphony of Latin tunes, called "Cuban Dreams." *Bige.*

## AVALON

Chicago, Aug. 13.

Dear, sweet kiddies of the southeast side, most of whom will grow up to join the Windsor Park Sluggers, the Getham Gore Eaters or the Cheltenham Pineapple Service, are being catered to in this week's combination of "Rainbow Man" on the screen and "Circus Week" on the stage.

These dear, sweet kiddies are the same whose roving hands forced the Avalon management to securely screw every art object in the theatre to the wall or floor. Unable to screw goldfish into a tank, the architect built an aquarium into the wall. Now if the kiddies want a goldfish they must throw a brick through the glass.

Plenty of entertainment for the juveniles on the bill. Interspersed among musical numbers by Charles Agne and his band are three acts right at their hearts and two special routines by the Abbott ballet—one in clown costume and the other with dog masks. Fullstage set is a backdrop of a circus tent interior, and four large elephant cutouts with moving trunks. Band is in flaming red uniform.

First act is Clemens Bellings and Company, a hodge-podge circus act in which Bellings features dogs trained for comedy. He's assisted by a man and girl, and the act is firmly built on simple humor.

Les Glicks, European novelty act using large, interiorally lighted marionettes on a dark stage, is a classic for youngsters and a good act for any audience. Closing act was Six American Belfords, tumbling and risley troupe, firmly established in both vaude and picture houses. Finished the show with snap.

"Rainbow Man" (Par) feature. Fox Movietone news had one clip of Vienna students going nuts over a keg of beer, and the noly other short on the program was an advance trailer for Warner's "Gamblers." Business very good, predominated by juves. *Bing.*

## ENRIGHT

Pittsburgh, Aug. 16.

It's taken Dick Powell six months to click here, but now that he has, he's an institution. Powell is no m. c. and knows it, but as a personality band leader and a Vallee type of ballad seller, he's there. Flaps have gone for him and some are passing up the downtown houses to get a weekly load of Powell croning his stuff through a meg.

Powell is the best example in the world of a fellow who's made good by not being afraid to take advice. Coming here with little experience except that of a singing banjoist in a mid-western band, he tried to sell his songs a la Jolson and flopped. His delivery didn't fit his personality. It was about this time that the Vallee craze started. Powell was advised to try a meg. He did. Now you couldn't buy it from him.

This week, with a show that looks like something slapped together at the last minute, Powell was a riot. Forced to give at least five encores and still mob was howling. A soft, sweet voice that can touch a high register, it gets under the skin.

As little as three months ago, Dick Powell meant nothing at the Enright box-office. Now he's the chief gazabo. As a result, management is concentrating on m. c. and his band. Musical aggregation of 14 pieces one of best in city. Jerry Mayhill has been giving them some of the arrangements that helped make Phil Spitalny's band what it is today. Band goes in for the hot stuff, then Powell picks up his meg for a soft ballad and the result is sure-fire.

Herbert Clifton, female impersonator, has two numbers, one himself and other his burlesque opera bit with male partner. Returns just fair, Clifton's stuff being questionable for film house presentations.

Melvina Sun received nicely in difficult control dance numbers.

Enright chorus still as unimpressive as ever and gals look about as badly as they dance. Sylvia Snyder, local girl, warbles effectively in production number.

Picture "Honky Tonk" (WB) and mob went for Soph's songs in it. *Cohen.*

## Judgments

**Cove Theatre, Inc.**; Savoy-Reeland Printing Corp'n; $5,707.

**Ramona Theatre Corp'n** and Albert Manowitz; J. Zimmerman; $424; same; same; $427.25.

**Sonora Phonograph Co.**; Carey Craft Press, Inc.; $2,630.

**Wirth and Hamid Realty Corp'n**; Wirth & Hamid, Inc.; $40,959.

**Brookes, Mary K.**; A. Fessnacht et al.; costs, $82.45.

**Satisfied Judgments**

**International Publications, Inc.**; Prince George Matchabelli; $203.15.

**Romberg, Sigmund**; S. Ornge et al.; $210.

**Romberg, Sigmund**; A. Deutch et al.; $452; February 7, 1918.

## ILL AND INJURED

Ted Husing, radio announcer, recovered from tonsils operation.

Henry Adams, booking manager, Rochester (N. Y.) Theatrical Exchange, recovering from long illness.

Harry Sothern, director of the Actors Playshop at Stamford, Conn., is in the Stamford hospital with a fractured skull; automobile accident.

Charles McDonald, Keith managerial department, feet poisoned by infection.

Marian Lecour, dancing instructor, injured in auto mishap Sunday.

Paul Earle confined to his home in Paterson, N. J., suffering from a nervous breakdown, is recovering.

## LOEW'S STATE

("Screenland Melodies"—Unit)

Los Angeles, Aug. 15.

Theatres can go Hollywood, too. Maybe the State does it only once a week, opening day, but there wasn't much doubt about it last Thursday. With Greater Movie Season launched and Stepin Fetchit's name plastered across the 24-sheets around town, because of making a personal besides appearing in the screen leader, the villagers were well lined up by noon on the sidewalk. That's not unusual, but maybe letting the waitees get a peek at a stage rehearsal is out of the ordinary.

Ushers took the exterior lobby chains down at exactly noon. Fourteen minutes later "Salute" (Fox) hit the screen and the show was on. Meanwhile, the early patron had caught the rehearsal. Those who couldn't see heard a tenor trying to straighten out "Ramona." Those who saw watched a Fanchon-Marco ballerina gauging four final turns to finish with the tenor. Stub payers were barred from the auditorium but were lined across the doors to the up and downstairs foyers to get their snack of backstage atmosphere. All things being even with "Ramona," the house electricians then had to lighten a dark stage spot before the curtain was dropped and ushers could give the official entrance o.k. That came nine minutes later, and five after that the feature started.

Maybe it doesn't make any difference, but there was a distinct restlessness and impatience evident among the mob who take their entertainment before lunch. If the house can't straighten out those Thursday morning dress rehearsals by opening time, it's common sense to reason a 12:30 start is in order. That 14 minute wait after buying is rolling up too many grouches to make the 12 noon deadline worth while.

Theatre just tossed off a big preceding week with Garbo and appears to be in for another one. Stage show is adagioing 'em to death this week, some of it good. Franklin and Warner and Evarts and Lowry are the two teams, the first named being more spectacular with the latter duo having the appearance. Both twosomes specialize twice and it's too much. Unit is running 42 minutes minus anything in the way of a stage band, and the entire show was 19 minutes over the two-hour mark.

Stage schedule is just what the title, "Screenland Melodies," implies. Most of the hit tunes from all recent pictures are there. Roberto Guzman and Sherry Louise do the high range warbling, the Meglin Kiddies (44), take care of "Breakaway" and "Singing in the Rain." How many mothers the management is struggling with isn't known, but the strain must be heavy—and it's hot besides. Can figure they were all out front on this first show. Couple of the tots must solo too, and always the same—those gymnastics and roll-overs which come so easy to limber babies. Once in a while all right, but not every week. Don't parents ever figure they can burn a youngster out? Same as an athlete.

Lots of Spanish, the unit opening and staying that way for nine minutes. Colored fan number finishes after the adagio couples have pranced around for the second time. Other than that Billy Randall hock steps while fiddling. Stepin Fetchit (New Acts) is down next to closing. Take the colored boy away and it's a pretty ordinary stage show. Neat looking and that's about all.

Difference between the F. & M. units at the State here and the Palace, New York, is about $600 in specialty talent. Circuit probably figures it can skimp on this end because it has no picture house stage show opposition. So lately the "Ideas" have been just so much frosting with nothing much inside the scenery. Fetchit will hold up this stage display here. After he leaves there will be 35 minutes and some superfluous routining still left. Sound newsreel (Fox) and trailers filled out. *Sid.*

## Theatres Proposed

**Butler, Pa.**—Also office. $500,000. E. Jefferson street. Owner, Harris Amusement Co., Pittsburgh, Pa. Architect, J. Eberson, Chicago.

**Chicago.**—(M. P.) 151-153 E. Chicago avenue. Owner, N. C. Farr. Architects, Armstrong, Furst & Tilton.

**Chicago.**—Also stores, offices and apts. $1,000,000. N. W. corner Ogden avenue and Menomonee street. Owner, United Theatre Corp. Architects, Dyer & Nadherny.

**Grosse Pointe Farms, Mich.**—(Punch and Judy, M. P.) Also stores and offices. N. W. corner McKinley and Kercheval. Owner, Grosse Pointe Theatre Co., Detroit. Architect, R. O. Derick.

**New York.**—(alt.) $35,000. 2632-5-7 Broadway. Owner, Standish Realty Co. Architect, Herbert J. Krapp.

**New York.**—$175,000. Also stores and offices. 151-153 E. 50th street. Owner, Film Bureau, Inc. Architects, Pruitt & Brown.

**Paris, Ill.**—(remod.) $40,000. Lincoln Theatre. Owners, Mrs. L. Jarodsky and son. Price plans.

**Peekskill, N. Y.**—$500,000. Also store building. Corner Brown and Division streets. Owners, Paramount Famous Lasky Corp. and Publix Theatres Corp., N. Y. C. Architects, Rapp & Rapp, New York City.

## PALACE

(St. Vaude)

A bill holding such names and supposedly sure-fire highlights as Lou Holtz, Puck and White, John Charles Thomas, William and Joe Mandel and the Arnaut Brothers among others, which on paper looked like a flash-back to good old yesteryear vaudeville, played shamefully. Strictly a matter of lay-out. The current bill as exhibited at the opening matinee Saturday was one of the sloppiest, slipshod performances yet seen at the Palace.

Spotty results evidenced an undeniable audience reaction. Plenty of laughs, but somehow all so jumbled and in poor routining sum total left one empty. The house might have been surfeited by some of the bunched laughs in the forepart, with Holtz m. c'ing, Hooper and Gatchett garnering beaucoup laffs with their "rookie" war travesty, plus the Mandel brothers' acrononsense, but whatever it was the breaks were all with that forepart.

The second stanza laid down and died. They even walked on Holtz and his ad libbing was no deterrent. As a result he did two numbers, four minutes gross, and did an unusually gracious thing in urging the faithful ones to give Boyd and Wallin, the closers, a break.

Show cost heavy wampum and is totally blah. But opening mat biz didn't evidence much draw one way or the other. Applause was for Dave Apollon, who ad libbed a few with John Charles Thomas, 3d, week, in connection with the "Volga Boat Song" in Russian. Apollon finished four weeks at the Palace the night before and his work was fresh in memory. He stayed over a day prior to a Schroon Lake vacation just to get things started, said Holtz.

The latter was funny, of course. At $2,500 he must be. Not much rough stuff excepting that "La Forza" operatic innuendo. Lou was himself. If he didn't remember Hooper and Gatchett's name, it was oke by him. And if he forgot that Benny Roberts hasn't been the Palace maestro for months and called Lou Form "Benny," oke, too.

However, no gainsaying Holtz as an m. c. In fact, he m. c.'d to better purpose than in his own act, although the time factor figured.

Show opens with "Loveable and Sweet" overture and the bold program display that this was the theme of the Radio picture, "Street Girl," at the Globe; everything but the scale included. Just plugging the rest of the family.

Did Lou Holtz give a care about whose theatre he was in? One of the early wheezes had it that brokers serve four grains of aspirin with each share of Radio they sell, and urged Consolidated Gas as the best bet, for after the market breaks everybody'll take gas, and that stock will boom.

Four Karreys, contortionists, opened. They tie themselves into more complications than Texas Guinan. Billy Reed and Lou Duthers delivered a healthy hoofing click in the deuce; plenty of expert legmania, so much so that Baxter and Frank of the ensuing Hooper-Gatchett sketch showed up negatively in their stepology. Of that particular dance team the one who does the nance bit seems too awkward, heightened considerably by his peculiar lifting of the hands.

Hooper (presumably), who plays the "rookie," as the act is titled, is really the act. The rest is trimmings. Grace Connelly is the new Frenchie waitress. Gatchett must be the "captain" straight, although just a straight. Martin Chapman is at the ivories and dresses the picture.

Mr. Thomas, who changes his program daily, is still better concert or operetta than vaudeville; not so much as the singer as his repertoire. A quota of enthusiasts evidenced some draw to the Palace, at the opening of Thomas' third week. That's worthy of note.

Next the Mandels, added starters, subbing for the Oliver Quartet and making the show overboard with comedy. Why they weren't shifted into the second half, to permit Holtz to sustain the laff tempo throughout, is something else again. They milked 'em to the degree and Puck and White had it a bit too tough on the spot, closing that lengthy first part. They're programmed with a by-courtesy to Ziegfeld, having been with "Show Boat" for two seasons. Always sturdy vaudeville timber, coming out of musical comedy they didn't quite ring the bell. Familiarity of routine is one reason, probably regarding these fill-in bookings as stop-gap.

Russell Markert Revels (New Acts) was another switch, sending these seasoned musical clowns, Arnaut Bros., into second after the siesta. Their bird flirtation stuff is still unique. The Arnauts have an international act that can play in Vladivostock or in the Malays. Still, this spot was poor judgment.

Holtz next, opening with a timely ditty on the 18-day diet. Boyd and Wallin, iron-jaw and slack-wire team, closed, subbing for Loury Sisters and Harry. Woman is the anchor for the iron-jaw grip; her partner performs on the wire.

*Abel.*

## FOX

(Vaudfilm)

Sweet bill here this week but played to a half a house Monday night. Seems as though Rudy Vallee at the Par two blocks down is pulling them away.

Shayne's Cadets (New Acts) started off. Results at finish proved they could hold down a much better spot in a smaller house.

Alan Rogers almost strained his chords trying to appease their appetites for singing numbers. Alan gave them a drawn out "Vagabond Lover" and interpolated a tear jerking recitation regarding the benefits vagabonds have accomplished for the respective nations. How they went for it. Voice carried clearly and distinct though Alan stated he was afraid of picture houses because of their size.

Somehow or other, the house remained cold during the hokum act of Joe Phillips and Co. Only giggles when Joe swung an attempted haymaker at the girls. Archie Faulk is an accomplished straight and fine foil. Girls, blonde and brunet, stately types, nothing much to do but pout. Blonde later attempts to sing while Joe comedes, followed by a short tap dance dished by the brunet. It seemed like pulling teeth to get laughs.

Fanchon and Marco's "Sweethearts" Idea was a bagful of legmania, with contortionist dancing mostly.

Nat Nazarro as m. c. hopped back and forth announcing numbers.

"Light Fingers" (Col) picture. Overture in keeping with the Idea was "Sweetheart's Holiday."

## 86TH ST.

(Vaudfilm)

Good layout for type of house for first half here comprising five acts and "The Man and Moment" on screen. Slim attendance at the middle show Saturday.

Max and Gang, latter canine performers, pacemade satisfactorily, prefaced by acrobatic dancing by Max. Neat act for open or closer.

Grace Doro, pianist, pleased No. 2 with pianolog given over mostly to paraphrasing yesteryear's tunes in the manner supposedly as they would be done by past and present composers.

Howard Smith, assisted by Betty Gallagher and Bradford Hatton, dispelled first giggles with "The Fakir." Smith does a street corner lecture against matrimony. Thanks to Smith's glib delivery he rolled 'em.

Chamberlain and Himes, mixed duo, also heavy bell ringers in the comedy division in song and dance, with a travesty apache standout. Plenty in return.

"Ebony Scandals," 10 people colored revue, mostly girls, strong clicker in closer, heavy on comedy and speed. Looks like a boiled down edition of either a colored musical or tab that has incorporated enough good material to satisfy. This together with the breakneck tempo in which the dance numbers are put over makes the revue a speedy and worthy asset for vaude.

## METROPOLITAN

(Vaudfilm)

Brooklyn, Aug. 19.

This Loew theatre densely populated Monday night. Lon Chaney in "Thunder," silent (M-G-M), and a rugged six-act vaude layout.

Dan Valerio and a girl set a breezy pace in wire act opener. Using a tight wire Valerio in a dinner jacket danced lithesomely, the girl following suit. Eight minutes of pep.

Indigoing the harmonicas, Ted and Al Waldman in the deuce dubiously costumed, leaving it a toss-up whether they are bellhops or train conductors. Drew heavy response with solo of "Pagan Love Song." Rather weak talk interpolations, one of the lads on a park bench and the other doing most of the solo work. Just miss socking act over for wow by virtue of the feeble cracks. Harmonica ability incontestably good.

Francis and Wally treyed in what at first purported to be an act of mayhem, Wally appearing in comical overcoat and hatchet, returning to the wings with girl following him, whose arm he "chopped off," bringing back the artificial member for huge laugh. Plenty of clubbing and slapstick. Stopped show easily with eccentric dance and hilarious Spanish scene. Smiling girl plays straight, doing tap and buck effectively. Wally winds up in a blazer, the girl following with what he announces is a new dance, "The Dirty Dig." Female has white high silk hat, white gloves and white spats with black silk hose and cute costume. Excellent team with plenty of punch and able chatter.

Virginia Rucker and Co., No. 4, and a dance flash. Miss Rucker and her dancing partner, young baritone with curly hair and genteel bearing, has class to uphold her laxity of execution in ballroom technique. One of two girls does a contortion dance, done to the lyrics of "Deep Night" by Miss Rucker's partner, which the featured lady had difficulty in following. Two boys, one with a mandolin, do some cursory vo-de-o-do's. Miss Rucker is strongest in full evening regalia, strutting effectively as her partner pursues the spotlight with song. When later he dances with her, his own formal outfit is obviously indicative of poor tailoring. Girls out front go for this chap. Act goes over the reasonable time limit as a result of excessive contortive work. Should be curtailed 10 of its 30 minutes.

Ryan and Lee next to closing productive of much laughter. Female playing baby-voice dame with fellow a master of natural behavior. Draw laughs with a dilapidated dictionary through which they pore for word humor. Sympathy of the male for the female's dumbness gets under the audience's skin. He has the girl lift her right leg and then tells her to raise her left leg slowly. That's the type of material, but it went well here.

Jimmy Carr wound up the slate strongly. With a couple of night club tenors and several boys in the orchestra for specialties on sax and with song, this act proved topping enough, especially with Carr's parody on "Boots."

## LINCOLN SQ.

(Vaudfilm)

If the Lincoln Square stays the Lincoln Square and the Loew offices continue to book, they should keep right on sending 'em the kind of vaudfilm shows now on view there so that Broadway would have a reminder of the small time bills of yesteryear. The same old kind of small pop combos are being played the modern Fox Movietone and the talker features. But the vaude itself runs along the same old groove. Maybe its because the summer isn't over.

And what a soap bubble crusher this house is for the acts. One can stand on the stage and whisper and it goes to every nook and cranny. No wonder some of the acts come along after flopping and dying all over the stages of those big amphitheatres they are building nowadays and find this theatre the Santa Claus of their booking dreams. A pushover, a pipe or what have you?

Last Saturday's biz for the mat not as solid and heavy as some of the previous Sats, due perhaps to the picture, but still "Alibi" should have knocked 'em on the nose here.

Opening act "Dance Bits," with Billie and Dolly O'Brien. There are two boys who work hard at hoofing but the girls are the standout, first with an Apache and later with their individual dancing. That dark-haired femme is a corking acrobatic specialist. The girls did very well here for a starter. Jimmy Johnson (New Acts) is a colored singer who proved that a smile and a bunch of topical songs with some announced imitations can wreck an audience. Cole and Ward (New Acts) well received.

Ross and Costello are not strangers here. The man stands almost perfectly still and flippantly wise cracks. In a larger house he would be lost through his inability to toss his voice to the rafters, but here, all onions. The femme goes in for a bit of decollete dressing and just flashy enough to insure a repeat within the near future perhaps. Give her credit for going in for makeup and cleanliness that is much in her favor all the way.

The Hungarian Troupe closed. Bully act of its kind with one of the women with s. a. that could be worked up for more results, especially as she shows a natural tendency to commede, aided by her plumpness.

*Mark.*

## 58TH ST.

(Vaudfilm)

The Keith offices should discover where the people in the 58th street neighborhood go on a Saturday afternoon. Not to the 58th Street theatre. And the opening day, too. Picture is "The Man and Moment" (FN).

The show was more to the comedy angle. Corporal's guard in seemed to get a lot of satisfaction out of the vaude.

Bill Gilroy has become quite a factor of the shows up here with that deft, masterly play on the pipe organ. He goes in for topical songs with parody choruses flashed on the screen.

Four High Hatters opened and danced. Of the usual male hoofing combos although the convict duo bit was a little different. The boys kept their toppers on, with a drawing room drop behind them. Act pleased.

Joe Mendi is back in vaude. This is the same chimp at the Hip around 1925. Since then "Joe" has been in pictures and added to his rep.

Goode and Logan Co. (New Acts) effective in a way but the act didn't bring anything new to vaude.

Jimmy Lucas an easy clicker. Jimmy and Miss Herbert worked hard with Jimmy's voice appearing to be in much better shape than it has for years. He goes in for song characterizations aside from his nut comicalities. The Lucas comedy brand seems more needed than male warblers these days.

For the finishing spot was Toto. Plenty of laughs. Surefire closer here.

*Mark.*

## ORPHEUM

(St. Vaude)

Los Angeles, Aug. 17.

Hot Saturday afternoon. House packed. In the front row were a white haired matron and two youngsters, boy and girl, neither over 10. With a number of others they applauded the entrance of Harry Richman. Then he went into his routine. After he had gone away he told the folks that he was going to sing a song which was suggested by an incident in a Hollywood home. The incident: "The little boy came to his mother and said, 'Mama I love little Mary next door and I am going to marry her.' The mother replied, 'You cannot marry Mary and have children.' 'But, mother,' retorted the youngster, 'every time that Mary lays an egg I will step on it.'"

"Oh, Grandma," asked the little girl in the first row, "what does he mean by that?" "Nothing darling, it is a joke," replied the embarrassed grandma.

"But," continued the child, "nobody laughed at it."

So the gallant Mr. Richman laid an egg with grandma and a lot of other people with that gag. Not only did he pull this one, but a number of others in his song titles. Even his opening shot at the mob with the announcement that he would sing, "You don't have to go to Europe to marry a broad." And the Orpheum paid him $4,000 for the week. After the vacuum and his departure the box office may recover. He sang quite a number of songs. They liked his singing, but not the gags. Even the one when he asked Molly Hall, a young flapper working with him, if she enjoyed riding in autos and when she replied in affirmative, said "Your shoes are in very good condition." The nearest to a clean gag was when the girl asked him if he wore knickers playing golf and he replied "No, I play with white people." He might have thought of that when entertaining, too. Richman was on 35 minutes and during that time rested his cords while Miss Hall chanted. Another one of those gaga singers, but okay in looks and delivery. Arthur Johnson was at the piano.

This is just a single week for Richman in vaude, so the other Keith managers won't have to worry or ring down the curtain, as that New York office order on dirt said, before it was forgotten the next day.

But coming back to grandma and the kids, before they saw Richman, there was another turn which was not so pleasing to them. Hal Jerome aided by a chic blonde, Gloria Gray. It is not the fault of the refreshing looking young woman, either. But that of the male member. He hurled them at the customers one after another as though he was working with an electric shovel to get them from dark and hidden crevices. His master stroke was "I knew him when he did not have a pot to cook in." Great for two-a-day vaude. He cracked about having to lay off for eight weeks and only filling in here by saying "Always keep the act clean and you lay off longer." He pulled one of those auto gags, too. However, no use, the bookers are the guys that know all about what routines are from so-called standard acts and if they let him open, why no one's at fault locally as far as house management is concerned.

Opening show were Three Slate Brothers with a 12-minute tap routine which went from the straight to the eccentric, trick and fantastic. Sure fire here or even in a production, possibly more valuable there than in the ace spot on a bill.

Hap Hazzard, aided by a comely brunet, next with comedy mannerisms and a tendency to do wire tricks got over nicely. Charlie Irwin as M. C. for second week started his routine, then Nance O'Neil and company in "The Lily," drama about the intolerance of a parent who forces his daughter to stray from the straight and narrow. Rather bit out of date for present day vaude.

Closing first part were Fay Adler and Teddy Bradford, couple of Fanchon and Marco proteges who went east and made good and then returned to show the home folks how much they had improved. They sure did. Have great dance flash. Just too bad that the gymnastic tossing finish with two additional male aids had been done here before by Natacha Nattova and the Kitchen Pirates. But the work of the Adler-Bradford outfit nevertheless was done in a Tiffany setting and with finesse.

Irwin stepped on to open second part. Got lots of laughs before he dressed the stage for Richman. Closing were Momo Arabs, a troupe of nine whirlwind acrobats who held them in to the stroke of five, and what more could be expected?

*Ung.*

Complete cast "Wide Open," WB—E. E. Horton, Patsy Ruth Miller, Louise Fazenda, Tully Marshall, Reed Howes.

Complete cast "Hold Everything," WB—Georges Carpentier, Joe E. Brown, Sally O'Neill, Bert Roach, Edmund Breese, Guinn Williams, Lilyan Tashman, Tony Stabino.

## PALACE

(St. Vaude)

Chicago, Aug. 17.

As long as Ted Lewis can stand on both legs, and even after that, there will be a welcome for him in Chicago.

The well filled house this afternoon was antagonistic; not toward Lewis, but toward a spotlight man who seemed bent on ruining the act with every conceiveable misplacement. If Lewis asked for the spot on his trumpet player, the light roved to the opposite side of the stage.

Lewis had a tough time putting over his best in closing position on a seven-act bill, and with the spotlight working against him, but he did it. Once it looked like he'd throw down his stick and walk off, but he turned around instead and asked if everybody was happy. And his voice carried the plaintive wail of an actor done wrong.

Assisting Lewis were the Dixie Four (also in second spot), Eleanor Brooks, and a juvenile edition of Bill Robinson named Charlie Whittier. This kid is a comer.

The bill ran strong on both ends and weak in the middle. Lowered middle pace was during the acts of Billy Wells and the Four Fays, and James J. Corbett with Neal O'Brien. The Wells-Fay combination of dancing and clowning ordinarily is reliable, but it had been preceded by three hit acts. Then Corbett, the old fighter, and O'Brien, the old minstrel, started the impossible task of working the crowd into heat again with nothing but talk. A nice act with clever characterization by O'Brien and appropriate straight by Corbett, but it coasts rather than builds up.

Herb Williams went great just before Lewis. He has a pathetic air of resignation about him that contrasts perfectly with the monstrosities of his hoke comedy. Only such an air could alibi his beating a man over the head with an iron bar or hauling out his gallows and hanging the conductor, or reciting an ode in a bathing suit. With him are Joan Halpin, Ronald Fielder and Basil Whitfield, group of acting props. Williams took and deserved his encores.

Bill opened with Large and Morgner, one-legged hand-to-hand balancers, clicking on both their arm work and their demonstration of agility despite handicap.

Dixie Four, colored male quartet topping African harmony with likewise typical dancing, scored strongly in deuce. Then Valentine Vox and Emily Waters, ventriloquists with just double the entertainment value one ventriloquist would have alone. Following were Wells and Four Fays, and Corbett and O'Brien.

Speaking from the box office angle, it's a Ted Lewis.

Renewed exploitation activity with the entrance of Jack Hess as head of the local R-K-O publicity office is notable. Program this week changes from its dull mauve to a bright red, with a large drawing announcing the appearance of Molly Picon next week. A huge cutout of Molly also is in the lobby and the ushers are wearing ribbons across their front announcing the Yiddish comedienne. They never used to try to sell an act with all that enthusiasm.

*Bing.*

## ALBEE

(Vaudfilm)

Plenty of room for thought and plenty of room in the Albee Monday night to house a small army.

Even shooting over Jack Donahue (New Acts) as the headliner didn't start any stampede. The vaude section ran by far and large to the males and this might have worked a disadvantage.

William Gaxton was just ahead of Donahue. He and his company, which includes that slender William Garrity are back with "Partners," which had served Gaxton well before. It is just as funny and the house simply ate it up.

Feature was "The Madonna of Avenue B" (Warners). Principal woman was Dolores Costello. Miss Costello can really be claimed by Brooklyn as one of its daughters, as the old days had her father, Maurice Costello, working there at the Vitagraph and the Costellos made their home in Brooklyn. But even Dolores fell down as a draw Monday. So if the vaude men admit the bill was a flop as a draw, what was the matter with Dolores Costello and her Brooklyn following.

The Uessems opened. Spiffy upside balancing act. That stunt, where the midgetlike member of the four men stands on his head on a pole and is balanced by another man as he works his way up two separate ladders on a balancing plane, is a pippin. That one trick alone is a circusy standout.

Nancy Decker is the single femme, and she did very well with her voice. Miss Decker is a hard little worker and gets better as she goes along.

Sidney Marion and an Amazonian-like blonde woman started the first of the fun making. This Marion is a rough hokester who affects a typical burlesque style and gets a lot of

(Continued on page 43)

**JACK DONAHUE**
**Talk and Dances**
**23 Mins.; One**
**Albee, Bklyn. (V-P)**

Jack Donahue has been out of vaude a long time due to his high ladder ascension in musical shows on Broadway. Back, he saunters on and in a flippant, lackadaisical way, starts a monologistic line that worked up laughs as he went along. Nothing of special comedy moment other than getting on more intimate terms with his audience. For vaude his gagging as it is embodied in his present spiel isn't so hot, but with all the dancing he does especially with his business partner, John Boyle, he gives the patrons their money's worth.

This man Boyle is some hoofer, yet Jack is some hot on legging himself. They thus give the Albee audience, small as it was Monday night, an insight into their combined dancing ability.

Another dancer steps onto the stage from a box with Boyle. He is Harold Morton. A flashy little stepper but given little to do here.

A woman sits in an upper box for a little kidding. A large sized hit. *Mark.*

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**"DOIN' THINGS"**
**Revue**
**56 Mins.; Full Stage**
**Jefferson (V-P)**

An expensive flash, with much scenic and costume changes, this unit, produced by Max Hayes, does not come up to expectations after reading the cast.

Will Morrissey and Midgie Miller, with their risque "Keep It Clean" gags, take the helm and do the best possible with the weak material they have to work with. Morrissey has two blackout skits, one an old burlesque standard, that could easily be omitted and would speed up the revue. But the whole revue is Morrissey, plus Midgie, Steve Savage, blonde boy, Bill Brown and a character sketch of a censor called Sweeney.

The names among the feminine contingent beside Miss Miller are Edna Weaton, Evelyn Kumin and Mildred Bryon, but it was difficult to identify either as no credits or introductions given.

Plenty of chorus girls, 30 billed, among whom are 16 Le Roy Prinz Steppers and the High Hattie Band, which did chorus work until taking to its instrumentation later in the revue. Le Roy girls work to a nicety but not enough appeal. The majority of the chorus dancing, and there is quite a lot of it, is the usual thing done in the usual way.

It's Morrissey, with his gags and easy manner that's the cream of the show, with the Sweeney fellow acting as a fine foil and most of the humor supplied by both. Steve Savage's loose limbed dancing a big help.

In a backyard tenement scene, Felix and Maria as the cats supplied the only excitement. One, made up as a tom-cat and walking on all fours, got into the audience and climbed over the backs of the seats. Bill Brown is a personable chap and did some fine legmania.

An eye appealing scene was the one in a garden with the girls draping themselves around the fences, which later swung toward the audience.

A shapely gal who strutted near the opening in a silken pair of pajamas dances singly intermittently. Seemed as though she ran out of material, starting hot and winding up clammy.

Paper rolled battle between Morrissey, Midgie, Brown and Sweeney against the orchestra in the pit was a necessary touch of hokum.

Revue closed before a swinging skyscraper scene and Morrissey calling on a few of the chorus gals to show their stuff singly. One sweet little chorister displayed some fine taps and was followed by difficult toe taps from two svelte blondes, Janet and Bernice Capone. Finale had all legging it with Savage in the center.

The revue needs a dose of trimming and an injection of pep along with plenty of hokum. Really no single female highlight among all the femme dancers. To give the gals some hot pops and steps would not be amiss.

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**JIMMY JOHNSON**
**Songs**
**17 Mins.; One**
**Lincoln Sq. (V-P).**

A tall colored chap with a pleasing stage appearance and a rather cocksure way of working which the L. S. audience appeared to like. This came out especially in his imitations which he announced and in this neighborhood was sure for applause by the mention of each stage celeb.

Johnson has a good enough pair of pipes to carry him along. That he won out on merit was shown when he sang "Mother's Eyes." He enunciates well and that is in his favor. Applause was spontaneous from all parts of the house.

Whether it was the imitations, the names he used or just the way he sang that caused the hit didn't matter to Jimmy. He took it all as a matter of course. *Mark.*

**STEPIN FETCHIT**
**Songs, Talk, Dancing**
**7 Mins.; Full Stage**
**Loew's State, Los Angeles.**

They watch their Step out here. In fact they laugh when they see him, screen or stage. Colored boy, a former vaudevillian, is doing seven minutes next to shut in a Fanchon and Marco unit. Okay, too. Supposedly under Inside Pictures in this issue, if the boys haven't set it single column measure, and if they have look for it under British Film Field, there's a yarn on a personal appearance Step made in Washington to cash a check. His own idea. He got the dough.

Fetchit's main appeal to a professional audience is his dancing. Old Negro shuffling with no attempts at wings, floor sweeping, or the modern intricacies in taps. Public at large likes the way he does things. Step doesn't try to break a leg, although plenty animated when becoming the minstrel. Otherwise he's mumbling "Lonesome Road," the spiritual which climaxes Universal's "Show Boat," for an entrance and only gets away from his established lethargy to shuffle. Props are a derby, brown suit, hued shirt and a cane. If you happen to go by the stage door you'll see a big car with a chauffeur and page boy up front, the latter wearing everything but neon tubes. Merely a tip to Central Avenue that Step is on his way.

Fetchit is telling a gag and singing his national anthem, "California Here I Come," the tune to which he dances. House enjoyed it and wanted more, but Step's idea was that it was time to park the body, and said so.

In lieu of the screen rep he has worked up for himself, Step can do a neat seven minutes in anybody's picture house. *Sid.*

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**SHAYNE'S CADETS (16)**
**Band Act**
**27 Mins.; Three**
**Fox Brooklyn (V-P)**

Dressed in sailor's uniforms, the 11 members of the band, led by Shayne, dish out appealing music. Open with a classical and then let the violinist go for "The Song I Love." Through the turn the violinist is intermittently called upon to single.

A little too heavy on the brass at times spoils the general effect as there are seven brasses and Shayne usually joins in with a bugle.

Dorothy Lull, adagio contortions, and knows her twists. Bud and Sis Robbins, young boy and girl fast acrobatic team, and accomplish desired results. Another little gal is Dorothy Sterling who vocals only "Big City Blues." Nice voice and looks, but might cut out the smiles when singing a supposedly sniffle tune.

Major feature is the band itself, which mixes a mixture of hot pops and the classics. Softer they play better it sounds.

Went over big.

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**IRVING'S COLLEGIANS (15)**
**Song, Dance, Band, Comedy**
**15 Mins.; One and Three**
**State (V-P)**

Val Irving conducts Art Hunt's orchestra, dances a little, sings a ballad, and has several other specialists in support. Two are dance teams, Wally and Zella, and De Quincey and Stanley. The latter, Chick Stanley, elongated eccentric dancer, is the comedy background and leads off the finale. Wally and Zella do straight taps. Elsie Gilbert is an Helen Kaneish type of songstress.

Familiar presentation with the specialists contributing a little novelty. The opening with the "dance" hit is at least off the beaten path.

Okay flash for the family houses. *Abel.*

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**"A TRIP TO HOLLAND" (7)**
**Band**
**14 Mins.; Four**
**Fox's Academy (V-P)**

Marimba band dressed as Hollanders planted before a native backdrop. Mix classicals, pops and native tunes. Played nicely but could omit some tunes to include those more befitting their type of music. One woman, also costumed as Hollander, vocals with a sing-song voice. All songs are of the native yodeling kind and don't mean a thing except to show she can reach the top notes.

Entirely too slow and devoid of interest. Spotted right as an opener.

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**COLE and WARD**
**Songs and Talk**
**10 Mins.; Three**
**Lincoln Sq. (V-P).**

Cole and Ward have gotten away from the conventional bench theme by using a special drop showing a home, where the man is a chauf and the girl a maid. Usual love talk with most of the patter aimed for laughs. The man has an inning alone with his voice, a tenor range, not so bad and effective for what he did here.

Pair works well together for applause and laughter. *Mark.*

**RUSSELL MARKERT "REVELS" (14)**
**Dance and Song Revue**
**16 Mins.; Full and One**
**Palace (St. V).**

A corking Markert trained dozen, plus two specialists, Miss Veronica, doing male personations, and Betty Lou Webb, jazz toe dancer.

The 12 girls alternate with the specialists in three ensemble routines, with exceptional formation drilling. Veronica, with her capable treatment of "If You Believe In Me," somewhat "heavy" ballad, registers and repeated with her English Johnny specialty in formal clothes.

She looks and makes a good "boy" excepting for her frankly feminine vocal address. It's a pleasing contrast. Her close-cropped boyish bob is as becoming for her true sex as in make-up. The toe jazziste is mildly effective, doing a little too much.

Act needs speeding up. *Abel.*

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**"SWEETHEARTS" (20)**
**Fanchon & Marco Idea**
**45 Mins.; Full Stage (Special)**
**Academy (V-P).**

Several standouts in the Fanchon & Marco Idea styled "Sweethearts." While Nat Nazarro, Jr., is m. c., directs an augmented stage band and works in some of his former vaude dancing, it remained for two vet acrobats, Sidney and Rogers, and a comedy dancing duo, Dorothy and Harry Dixon, to cop the lion's share of applause.

And what a load of scenic investiture this Idea carries! More than any of the other F. & M. outfits yet to hit the Academy. It required some loss of sleep on Johnny Osborne's part and yeoman teamwork of his stage crew to hang every bit of stuff the Idea hauled to the stage. It may never be hung or struck again in other houses, but it sure dressed up that stage and made the big finale a great flash from the front.

Nazarro's style is familiar to New Yorkers and it didn't require any Idea to bring out his dancing ability. He injects as much pep and youth as ever and that is an asset in present-day revue presentment.

There are several pleasing numbers by the femme background, with unusual attention paid to the costuming. More elaborate than most Ideas brought east with the sweethearts of historical and musical operetta days given stage significance through handsome dressing. For the finale Shimozumi Iki, Japanese prima donna, is "Madame Butterfly," on a platform and she hits some of the top notes that have brought her into footlight recognition.

Those old codgers, Sidney and Rogers, trot out for a period that was decidedly entertaining. Any doubt that creeping years stiffen the bones was dispelled here as they went through some very hard tricks with ease and agility. They may have slowed these old boys up a bit, but they have enough left to make the young 'uns sit up and take notice.

The Dixons are an elongated pair who use their legs to comedy advantage. Miss Dorothy in particular showed real production stuff. A funny duo going in for the awkward style of grotesque dancing travestying the adagio craze that stamps them out of the stereotyped.

Then there are the Avery Twins; pert and attractive who play violins, sing and dance. They also did well heading a number with the chorus dressed in prop dog outfits.

The Japanese prim is given a chance to display her range. Applauded.

The Academy reception was all to the act's favor. *Mark.*

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**GOODE, LOGAN and Co. (3)**
**"I'm the Guy" (Comedy)**
**25 Mins.; Full Stage (Special)**
**58th St. (V-P).**

A comedy skitlet headed by Jack Goode and Francis Logan. It strives for continuity on the theme of a nut vaude comic haunting a vaude agency and finally being selected to appear in an act which has a sister team and another young woman. One of the Goode and Logan combination plays Bob Fellows, the agent.

Hoke and nut stuff with the song and dance part secondary. If Jimmy Durante ever drops in and gets a load of the boy doing the nut and pulling that gag plus the catch line, "I've got a million of those," he would wonder.

The act could be shortened to advantage, although the 58th streeters seemed to like it immensely. *Mark.*

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**GIFFORD and GRESHAM (1)**
**Comedy**
**10 Mins.; One**
**State (V-P)**

Two likely boys, personable and with personality, but working seminut. A feminine assistant in abbreviated shorts intrudes for one bit. Otherwise is effective knockabout hokum, closing with a ventriloquial dummy bit.

Boys are palpably new to the stage and will find themselves, doubtlessly outgrowing their style of working. *Abel.*

**GEORGIE WOOD and Co. (2)**
**"Going to Canada" (Comedy-Drama)**
**27 Mins.; Full Stage (Kitchen Interior)**
**Alhambra, London**

First and foremost, Wee Georgie Wood is a considerably better actor than one was led to imagine from his work in the past. While his new sketch, "Going to Canada," bears a general resemblance to the acts he has done in the past, he has revealed himself as an artist who can tug at the heartstrings far more poignantly than his previous successes of that calibre.

He is also a showman, knows variety audiences—and knows they don't want to be unduly harrowed for any length of time. Directly he leads you up the path to where you are likely to break hysterically, he switches it into a laugh equally incisive and which is made more emphatic by the situation.

His diminutive size makes you forget he is a man and you visualize to the full the pathos of a boy of tender years parting from his mother for the first time.

His parents were stage folks, the father is gone and the mother has scraped up the requisite $50 to send him to Canada with a bunch of other boys, where he will have an opportunity not afforded to the rising generation in England.

The child consents to go in the belief his mother will shortly follow, but the uncle to whom they have been beholden for a home lets the cat out of the bag that the mother is not going; whereupon the little chap breaks into tears and is reluctant to leave.

Toward the finish he breaks into a moving ballad "Back in My Baby Days," and another, "I've Lost My Daddy"—the latt.r ending with a comedy twist. He then proceeds to pile it on still heavier with a third ditty "I'll Baby You, Mother, Like You Babied Me Back in the Old Baby Days." At the finish, just as he is about to leave, uncle stakes him to the $50, whereupon he turns this over to his mother and exacts from her a promise that she will follow on the next boat.

So well was the entire thing received that it called forth a speech of thanks. When fully worked out and suitably condensed, it is about as certain a success for the vaudeville stage as any playlet could expect to be. *Jolo.*

---

# PHILLIPS SCORED

(Continued from page 34)

that he himself after his return from New York, called together a body of men: Lew Fuller, Tom Shaw, Lew Coast, Mike Kelly, Jack Howard, Frank Callen and R. Joe Eagle to a secret meeting at the Wil-mar Apartments to form a body within a body. The purpose of this body according to Mr. Phillips was to put the money of the A. U. O. A. in another bank, secretly, not letting the body know where the money was, and only accept other members to this secret body that he (Phillips) thought loyal enough for membership, and they were to rule the destinies of the organization. He called a meeting the next night in a lunchroom, for the above members who at that time refused to have anything to do with anything so secretive.

The above mentioned swear before a notary public to the truth of the above statement and furnish further data on same. Not long after the refusal of the above mentioned to enter with him on the body within a body, Mr. Phillips made the threat, "The battle is on."

**Unfair Methods**

We, the so-called clique, also objected to his unfair attitude toward agents, bookers, et al., regarding what he was going to do to make the agents and bookers change their tactics.

We have been called "a clique." Well, if being loyal to the union is a clique we must admit the title suits us. We sat up from eleven to four, five and six o'clock at some of those board meetings for no salary, but just with an honest, earnest desire to put the union on its feet, to uplift and not tear down vaudeville.

We had to fight, yes, because Phillips tried to block us at every turn. But if our fellow performers could know what we have gone through to save this union, they would understand the battle we fought, with only one reward in mind, a union for our brother and sister artists.

[Signed]
*Lew Fuller*
*Mike J. Kelly*
*R. J. Eagle*
*Charles Prevette*
*Jackson Murray*
*Marie Boardman*

Sworn and subscribed to before me this 10th day of August, 1929, A. D.

*Jack H. Banks, Notary Public*

# ALBEE

(Continued from page 42)

comedy out of his patter exchange. Then came the Gaxton uproar with Donahue following.

In closing position were Ruiz and Bonita and their stringed orchestral layout. A pleasing pair of dancers who do not tear into any adagio or wallow each all over the stage. They do more of their native style of dancing and do it well. An especially pretty dance was their tango with their closing whirling routine flashy and effective.

A word of praise is due the music. There is a banjo solo handsomely played by the young man strumming it; violin number beautifully played, but what proves a novelty in these days of rappety-bang syncopating jazzists is the duet the women played on the harps. That "Roses of Picardy" was a gem, a highlight that even a non-lover of music must admit is a worthwhile feature.

Yet it seemed a pity that the house seemed to yawn for cash customers. It is Rudy Vallee's last week down the corner at the Paramount, and Keith's muffed Vallee, after having him. *Mark.*

---

# STATE

(Vaudfilm)

At the third of Sunday's four shows biz was off and under capacity. Either "Thunder" (Chaney) meant nothing to 'em or they're tiring of those fresh ushers who reflect the theatre's mismanagement. Same thing backstage, Jay C. Flippen having recourse to ad lib audibly with Ruby Zwerling, the orchestra leader, "What's that noise back there?" After that Flip got a better break.

Good show otherwise. Reck and Rector, clubby aerial-iron jaw workers, start brightly. That phonograph bit is a little nicety that further distinguishes a distinctive act of its type. Would suggest that the floor-man also go in for the white cravat to blend with his white fancy waistcoat.

Gifford and Gressham (new acts) was the second to plug "Pagan Love Song," although kiddingly this time. That's another form of family cooperation seemingly with the stage acts favoring their circuit's picture productions.

Nancy Gibbs and Co., with her "Dear Little Rebel" operetta, has boiled it down to 20 minutes and to great advantage. That elided 10 minutes has added much to the general welfare of the act. It's a saleable act almost anywheres now.

Flippen next. Bright and funny consistently but inclined to be blue. Without telling the smoking car version of the traveling salesman and the farmer's daughter the innuendo was too broad. Flp said that after he knocked on her door, they got married, and when they came down the following morning her father opined: "Well, it's the first time that happened in my house." Then that "fanny" number —something about "I Love My Fanny" and "My Fat Fanny"—was authored for no balladeering purpose, and Flippen hasn't included it in his routine for that reason either. The wheel shows should go for it in big way.

Val Irving's Collegians (New Acts) closed. *Abel.*

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# STATE-LAKE

Chicago, Aug. 17.

Business great around this house the past few Saturdays. Theatre has a certain brisk atmosphere these days.

Plenty of names this week—two names so well known their turns are merely personal appearances. They are Uncle Bob, bedtime storyteiler from station KYW, and Walter Hiers.

Frankenberg Juveniles open and click. Four kids, ranging from eight to 14, who play saxophones, dance and sing. Blonde little eight-year-old girl takes the spotlight and holds it except for one short bit. The kid does everything, and well enough to stand out.

Uncle Bob (Walter Wilson), got a reception from the youngsters and they were plenty of them. Doesn't do anything much, but after all, they came only to see him.

Nat C. Haines and company, with a tried musical comedy theme, squeezed a number of laughs from the French vamp and the fat old married man. Comedy is obvious, but idea sure-fire.

Hiers disappointed. A monolog, padded and full of stale ones, was poor payment for the reception he got. He has a notion that his weight is the only funny thing to talk about.

Al Trahan, with Lady Marie Duval, got the big returns with an amusing, nonsensical routine. Something charming about their good-natured sort of clowning. Speeched himself off.

Back again with the last turn, the Lester and Irving Trio, strong-arm acrobatics, and pepped up the act with some fooling, Trahan getting a big hand when he surprised by doing a couple of real strength stunts.

"Masquerade" (Fox) feature. No

# PRESENTATIONS—BILLS

## NEXT WEEK (Aug. 26)

## THIS WEEK (Aug. 19)

Shows carrying numerals such as (Aug. 25) or (Aug. 26) indicate opening next week on Sunday or Monday, as date may be. For this week (Aug. 18) or (Aug. 19) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

## PARIS

### Week of Aug. 19

**Ambassadeurs**
Viola Dobos
Caligaris 2
Whirlwinds 3
Noble Sissle

**Casino de Paris**
Harry Pilcer
Jack Forester
Georgie Hayes
Rowe Sis
Florence & Grip
Harry Wills
L Tiller Girls
Marie Dubas
Henry Laverne
Germaine Lambel
Bach-Dandy
Rica Mae
Paulette Franck
Jim Wango
Colette Andris
Ginette Guy
Fred Mele Bd

**Empire**
Whirlwinds
Delfon Boys
Johnson & Johnson
Tre-Ki
Little Pipifax
Menciassis Bros
Houcke-Rancy
Claude Marnel
Argos 4
Novil
Boulicot

**Folies Bergere**
Andre Randall
Glenn Ellyn
Georgia Graves
Epp Sis
A Jackson Girls
Rudeau-Castel
Chrysis-Dellys
Alice Meva
Valpetre
Yvonne Guillet
Rennie Brandon
Betty Campson
Chrysis

**Jardin d'Acclimatation**
Jacques Jos
Solea
Aurelio
Barbylas I
Hetman 3
Eton Kids
Cuyer
Goelms 3
Grassi 2
Fillis & Tipps

## LONDON

### Week of Aug. 19

**FINSBURY PARK**
**Empire**
Paris 1929

**LONDON**
**Hippodrome**
Mr Cinders

**Victoria Palace**
Those 4 Chaps
Tucker
Ann Penn
Roth & Shay
Victoria Girls
Bert Wright
Valencio 3

**NEWCROSS**
**Empire**
Lucky In Love

**STRATFORD**
**Empire**
Albert Whelan
Kola
Christo & Strand
Chas Aherne Bd
Billy Rego
Claude Dampier
Grant & Cute
Engelen Bros

## PROVINCIAL

### ENGLAND

**BIRMINGHAM**
**Empire**
Adventures of P'k'r
**Grand**
Something for N
**Royal**
Tearle & Malone
Thing Called Love
**BLACKPOOL**
**Grand**
Plunder
**Opera House**
The Flying Fool
**BRADFORD**
**Alhambra**
Funny Boy
**CARDIFF**
**Empire**
Debroy Somers Bd
Daimler & Eadie
Ben Said
Jean Andrews
Norah Blaney
Bennett & Will'ms
**EDINBURGH**
**Empire**
The Student Prince
**GLASGOW**
**Alhambra**
Vagabond Lover
**Empire**
Sunny Skies
**HANLEY**
**Grand**
Savoy Orphans' Bd
**HULL**
**Palace**
Pleasure Chest
**LEEDS**
**Empire**
Clowns In Clover
**Royal**
Desert Song
**LIVERPOOL**
**Empire**
5 o'Clock Girl
**MANCHESTER**
**Palace**
One Little Kiss
**NEWCASTLE**
**Empire**
B'siness Is B'siness
**NEWPORT**
**Empire**
Syd Roys' Lyricals
Dawn & Gray
Ernest Shannon
Madge Kennedy
Paule & Prye
Skating Riots
Lyricals' Girls
**NOTTINGHAM**
**Empire**
Just Plain Folk
**Royal**
Typhoon
**PORTSMOUTH**
**Royal**
Laugh Town L'ugh
**SHEFFIELD**
**Empire**
Harmony Hall
**SOUTHAMPTON**
**Empire**
Beau Geste
**SOUTHSEA**
**Kings**
The Magic Slipper
**SWANSEA**
**Empire**
Paris Life

## Picture Theatres

**NEW YORK CITY**
**Capitol (17)**
"Cameos" Unit
Dave Schooler
Stone & Vernon 4
Christy & Nelson
Mario & Lazarin
Aileen Clark
Chester Hale Girls
"Last of Mrs C"
**Paramount (17)**
"Velvet Revue" U
Harry Rose
Dave Rubinoff
"Greene M'd'r C'se"
**Roxy (17)**
Douglas Stanbury
"Cockeyed World"
**CHICAGO, ILL.**
**Avalon (16)**
Charlies Crafts Bd
Pickard & Pal
Bert Faye
(One to fill)
**Capitol (16)**
Charlie Agnie Bd
6 Bellfords
C Bellings Go
Les Klicks
**Chicago (16)**
"Seashore Follies"
H L Spitalny Bd
Ed & Morton Beck
Darling 2
Prosper & Maret
Gould Boys & Girls
"Argyle Case"
**Granada (16)**
Benny Meroff Bd
Bernard & Henrie
Ruth Goodwin
Ford Marshall & J
Russ & Jerry
**Marbro (16)**
Chas Kaley Bd
Tom Waring
Cadet 6
Pearl Twins
Helen & Frank
**Oriental (16)**
"Palais Royale" U
Al Kvale Bd
Reed & Gordon
Joe Griffin
Bourman Ballet
"Single Standard"
**Paradise (16)**
"Say It With M" U
Mark Fisher Bd
El Cleve
Stadler & Rose
Sammy Krevoff
Henry Garden
Foster Girls
"Charm'g Sinners"
**Rialto (16)**
Hager & Milstead
Laypo & Lee
**Stratford**
2d half (22-24)
Cookie's Bd
Mimme & Pomme
Jack Major
Bobbie Gilbert
**Tivoli (16)**
"Parisian Life" U
Caperton & Biddie
Harry Downing
Chilton & Thomas
4 Merrymakers
Gamby-Hale Girls
**Uptown (16)**
"Castle of D'ms" U
Verne Buck Bd
Spoor & Parsons
Luster Bros
Sybil Fagan
Block & Sully
Foster Girls
"Charm'g Sinners"
**BOSTON**
**Metropolitan (16)**
"Royal Sweets"
Rome & Gaut
Unique 2
Beau Brummels
Woods Miller
Lucreta Craig
Joan Ruth
Guy Harrison Orch
Gamby-Hale Girls
"Charm'g Sinners"
**BROOKLYN**
**Fox (19)**
"Sweethearts" Unit
Nat Nazarro Jr
Cowan & Grey
Shayne's Cadets
Mlle Ann Codee
"Light Fingers"
**Paramount (19)**
"Creole Nites" Unit
Rudy Vallee Orch
Eddie Quillan
"Dr Fu Manchu"
**BUFFALO**
**Buffalo (18)**
"H'moon Cruise" U
Joe Penner
Joe & Willie Hale
Luella Fiertag
Billy Meyers
Babe Morris
Eugene Ramey
Honeymoon 3
D'r'thy Berke Girls
"Bulldog Drum'd"
**CLEVELAND**
**State (18)**
"Wall St Blues" U
Sammy Krevoff
Henry Garden
Foster Girls
**NEWARK**
**Branford (17)**
"Vacation Days" U
Jay Mills
Senator Murphy
"Hardboiled Rose"
**N. ORLEANS, LA.**
**Saenger (24)**
"Bubbling Over" U
Markell & Faun
Boyd Senter
Dolan & Dale
Joe Wong
Gamby-Hale Girls
**OMAHA, NEB.**
**Paramount (24)**
"Say It With F" U


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**DALLAS, TEX.**
**Palace (24)**
"C'ntry Club Co" U
Alex Morrison
Olive Faye
Cliff Crane
Al Rasch Girls
**DENVER, COL.**
**Denver (24)**
"Pearl Bagdad" U
Boyce & Evans
Jack Cartier
Arch Cannon
Gladys St John
Murray & Allen
**DES MOINES, IA.**
**Paramount (24)**
"Laces Graces" U
Llora Hoffman
Tommy Atkins 6
Nell O'Day
Fortunello & C
Gamby-Hale Girls
**DETROIT**
**Capitol (17)**
"Vanities" Unit
Del Delbridge
H Whitestone & P
Colleen Adams
Great Howard
Pete & Peaches
Don Miller
"Street Girl"
**Fisher (17)**
Art Landry Bd
Suzette & Jose
"G'tl'm'n of Press"
**Michigan (17)**
"Rah Rah Rah" U
Helen Lewis Bd
Foursome
Barbara Vernon
William Beck
Marie Pauli
Art Frank
"Greene M'd'r C'se"
**HOUSTON, TEX.**
**Metropolitan (24)**
"Rainbo Trail" U
Ossman & Schepp
Batchelor 4
Bud Carleil
Jean Boydell
Jean Devereaux
Sorrell Girls
**LOS ANGELES**
**Boulevard (22)**
Lynn Cowan
3 Le Grohs
De'ara & Lolita
"Mother's Boy"
**Carthay Circle**
(Indef)
Carli Elinor Orch
"Dynamite"
**Egyptian (22)**
"Gardens" Idea
Griffith & Pierce
Harm & Nee
Horton Spurr
Vina Zolle
Garden Beauties"
"The Drag"
**Loew's State (22)**
"Hollywood Girls"
Rozella
3 Gods
Mary Miles
Mildred Perlee
"Modern Maidens"
**Paramount (22)**
Milton Charles
"Fast Company"
**MINNEAP., MINN.**
**Minnesota (24)**
"Say It With M" U
El Cleve
Stadler & Rose
Sammy Cohen
Maxine Hamilton
Stone & Vernon 4
Dave Gould Girls
**PHILADELPHIA**
**Earle (17)**
"Round Town" U
Eddie White
"Thunder"
**Fox (17)**
Harris & Radcliff
Horace Heidt Bd
"Words and Music"
**PITTSBURGH**
**Enright (17)**
"Zig Zag" Unit
Dick Powell
"Dark Streets"
**Penn (17)**
"Let's Go" Unit
Teddy Joyce
5 Brachs
Heller & Riley
Al & Gussie Blum
Dave Gould Girls
"Wond'r of W'm'n"
**PROVIDENCE**
**Fay's (17)**
Jose & Edythe Rev
Henry Regal Co
Levan Putnam & B
Bonner & Powers
Paulson Sis
"Mother's Boy"
**S. ANTONIO, TEX.**
**Texas (24)**
"Bright Lights" U
Limberlegs Edw'ds
Beth Challis
Bankoff & Cannon
Jack Goldie
Gould Boys
Gamby-Hale Girls
**ST. LOUIS**
**Ambassador (17)**
"Anniversary" Rev
Ed Lowry
Novelle Bros
Harriet Hilliard
Malinoff 4
Hector & Pals
"Dark Streets"
**Missouri (17)**
Irving Rose
Milton Slosser
"College Love"
**WASH'TON, D. C.**
**Fox (24)**
Joe LaRose Pres
J I Fisher
16 Foxettes
40 Jazzmanians
Leon Brusiloff
"Why Leave H'me"
(17)
Joe LaRose Pres
J I Fisher
Masters & Grace
Frances Willis
Gerald & Hoag
Two Creoles
8 Porters
16 Foxettes
40 Jazzmanians
Leon Brusiloff
"Words & Music"
**Palace (24)**
"Vacation Days" U
Al Evans
"Last of Mrs C"
(17)
"Gard'n of Love" U
Al Evans
Renoff & Renove
Sorel's Daisy Ballet
D Berke Girls
"Single Standard"

## Loew

**NEW YORK CITY**
**Boulevard**
1st half (24-27)
The Jacksonians
Mary Marlowe
Jack Pepper Co
Breen LaBard & B
(One to fill)
2d half (28-30)
Dare & Yates
Kranz & Kaufman
Golden Bird
Marks & Ethel
Vivian Hart Co
**Delancey St.**
Holden & Graham
Moore & Monto
Hall & Symonds
Golden Bird
Frank Farron
Colonial 6
2d half (28-30)
Page & Class
Grey & Byron
Alice Morley
Russell & Armstr'g
(One to fill)
**Fairmount**
1st half (24-27)
Lucas & Lillian
Marks & Ethel
Ship Ahoy
(One to fill)
2d half (28-30)
Zelias Sis
Fullmer & Wayne
Tracey & Elwood
Tex McLeod
Clownettes
**Grand**
1st half (24-27)
Emilons
Trainor Boys
Winehill & Hall
Dear Little Rebel
(One to fill)
2d half (28-30)
Royal Sidneys
Lomax & Johnson
Kerr & Weston
Kemper & Noble
Breen LaBard & B
**Lincoln Sq.**
1st half (24-27)
Dare & Yates
Billie Williams
Tracey & Elwood
Robles & Hamilton
(One to fill)
2d half (28-30)
Bernard & Townes
(Others to fill)
**National**
1st half (24-27)
Bert Collins Co
Running Wild 4
Russell & Armstr'g
M Montgomery Co
(One to fill)
2d half (28-30)
Ed & Lee Travers
Francis & Wally
Frank Conville
Jack DeBell Co
(One to fill)
**Orpheum**
1st half (24-27)
H & M Scranton
Don Cumming
Jack DeBell Co
Lancast'r & Leem'g
Vivian Hart Co
2d half (28-30)
Don Valerio Co
Al Gale Co
Hamilton Sis & F
Caits Bros
The Raccooners
**State (24)**
Mulroy McN & R
Ted & A Waldman
Welch & Hills
Roxy Gang
Ryan & Lee
Snow Columb & I
**Victoria**
1st half (24-27)
Ed & Lee Travers
Victor Oliver Co
Hamilton Sir & F
Frank Conville
(One to fill)
2d half (28-30)
LaTemple Co
Romaine & Castle
Helena Russo & P
Winehill & Hall
Big Parade
**BROOKLYN**
**Bedford**
1st half (24-27)
3 Silvers
Mills & Moore
Francis & Wally
Seymour Howard
(One to fill)
2d half (28-30)
The Andressens
Don Cumming
Wilson & Addie
Fields & Georgia
Milt Bronson Girls
**Commodore**
1st half (24-27)
H LaVail Sis & D
Furman & Evans
Kemper & Noble
Paramount 5
(One to fill)
2d half (28-30)
Russell & Hayes
Wheeler & Carroll
Irving's Flappers
Ken Whitmore Co
Alice Deyo Co
**Gates Ave.**
1st half (24-27)
Elly Co
Kranz & Kaufman
Jay C Flippen
Milt Bronson Girls
(One to fill)
2d half (28-30)
Mowatt & Hardy
Meyers & Nolan
Nancy Gibbs Co
Frank Farron
Convey 2 & Johnny
**Loew's 46th St.**
1st half (24-27)
Don Valerio Co
Wilson & Addie
Caits Bros
Big Parade
(One to fill)
2d half (28-30)
Reimers Bros
Running Wild 4
Edm'nd D'Orsay Co
Jack Pepper Co
Paramount 5
**Premier**
1st half (24-27)
Page & Class
Lady Tsen Mei
Bert & H Seamon
The Raccooners
(One to fill)
2d half (28-30)
Holden & Graham
Myrtle Boland
M Montgomery Co
Sid Lewis
The Jacksonians
**AKRON**
**Loew (24)**
Ted & Teddy
Craig Campbell
Brandeis C & M
Rainbow Revelries
(One to fill)
**ATLANTA**
**Grand (24)**
Paul Kodak & Sis
Grace Edler Co
G S Fredericks Co
York & Lord
Tiny Town Rev
**BAY RIDGE**
**Loew's**
1st half (24-27)
LaTemple Co
Thelma Whynne
Demarest & Deland
4 Diamonds
(One to fill)
2d half (28-30)
Elly Co
Jerome & Ryan
Bert & H Seamon
(Two to fill)
**BOSTON**
**Orpheum (24)**
Ford & Price
Grace & Ed Parks
Sidney's Frolickers
(Two to fill)
**CANTON**
**Loew's (24)**
Harry Hines Stars
(Others to fill)
**CLEVELAND**
**Granada**
2d half (28-30)
Schriner & Fitz
(Others to fill)
**CORONA, L. I.**
**Plaza**
1st half (24-27)
G & M Eline Show
(Others to fill)
2d half (28-30)
Reck & Rector
Mary Marlowe
Thomas McAuliffe
Victor Oliver Co
Colonial 6
**EV'NSVILLE, IND.**
**Loew's (24)**
Zelda Bros
McCarthy Sis
Fraternity Sq
Fred Ardath Co
Virginia M'taineers
**HOUSTON**
**Houston (24)**
Ora
Murray & Irwin
Billy Farrell Co
Billy Hallen
Barry Girard Ens
**MEMPHIS, TENN.**
**Loew's (24)**
Chelm St Orr Co
Edith Bohlman
Bob Capron Co
Allman & Coulter
Ray Ellis & LaR Co
**MONTREAL**
**Loew (24)**
Realm of Dance
Jack LaVier
Jean Barrios Co
Sol Gould Co
Vanishing Maid
**NEWARK**
**State (24**
Hedder & Emily
Lionel Kaye
O'Neill & Manners
Collins & Peterson
Lee 2 Co
**NEW ORLEANS**
**State (24)**
Manning & Class
Esmonde & Grant
T & R Romaine Co
Stuart & Lash
Cavaliers
**NORFOLK, VA.**
**Loew's (24)**
Gibson & Price
Hewitt & Hall
Coogan & Casey
Jack Wilson Co
Homeward Bound
**SYRACUSE**
**Loew's (24)**
Worden Bros
Tucker & Smith
Monologist
Alan Rogers
Bekefi Dancers
**TORONTO**
**Loew's (24)**
Davids & Glass
Bernard Weber Co
2d half (28-30
Arthur Pat West U
(Others to fill)
2d half (21-23)
Bob & L Gillette
4 Frohne Sis
Chamberlain & H
Carl McCullough
Natacha Nattova
**Fordham**
1st half (24-27)
May Hayes Unit
(Others to fill)
2d half (28-30)
Arnaut Bros
Jimmy Lucas
Ben Blue Co
(Two to fill)
2d half (21-23)
Sully & Houghton
Songs I Love Idea
(Three to fill)
**Franklin**
1st half (24-27)
3 McCann Sis
Hooper & Gatchett
(Three to fill)
2d half (28-30)
Uncle Don Carney
Morris & Campbell
De Kotas
(Two to fill)
2d half (21-23)
Harry Rogers Unit
Spic & Spanish
Yates & Lawley
(Two to fill)
**Hamilton**
1st half (24-27)
Weber & Ray
Submarine 44
Voice of RKO
(Two to fill)
2d half (28-30)
Berrens & Rowland
Maryn Bellit Co
**Kenmore**
1st half (24-27)
Joe & May Bottie
Arthur Pat West U
(Three to fill)
2d half (28-30)
Keo Taki & Yoki
Stop Look & Listen
Sid Marion
Dainty Marie
(One to fill)
2d half (21-23)
Max Hayes Unit
(Others to fill)
**Madison**
1st half (24-27)
Morris & Campbell
Princess Pat
(Three to fill)
2d half (28-30)
Chamberlain & H
Mel Klee
(Three to fill)
2d half (21-23)
Max & Gang
Campus Colleagues
McKay & Ardine
Arnaut Bros
Pollock & Dunn
**CONEY ISLAND**
**Tilyou**
1st half (24-27)
Grace Doro
(Others to fill)
2d half (28-30)
Al Shayne
Submarine 44
C Plunkett Family
Maryn Bellitt Co
(One to fill)
2d half (21-23)
Donals Sis
5 Honey Boys
Dale & O'Neil
Clara Howard
Smith Bellew Co
(Two to fill)
2d half (21-23)
Sam Raynor
(Others to fill)
**Jefferson**
1st half (24-27)
Sully & Houghton
Sid Marion
Lomas Tr
(Three to fill)
2d half (28-30)
Monroe & Grant
Harry Conley
The Lockfords
(Two to fill)
2d half (21-23)
Chorus Ladies
Will Aubrey
Bernice & Emily
Anger & Fair
Ray & Harrison
Princess Pat
**Palace (24)**
Ken Murray Unit
Jack Donahue
(Three to fill)
(17)
John Chas Thomas
Four Karreys
Reed & Duthers
Lou Holtz
Hooper & Gatchett
Puck & White
Arnaut Bros
Veloz & Yolanda
**Regent**
1st half (24-27)
McRae & Mott
Dave Roth
Gracie Smith Co
(Two to fill)
2d half (28-30)
Earl Hart
Ulis & Clark
Gracie Smith Co
(Two to fill)
2d half (21-23)
Raffin's Monkeys
Conway Earl & R
Boys Wanted
Adler & Hall
C Plunkett Family
**Royal**
1st half (24-27)
4 High Hatters
Catherine Hayes Co
Brown & B'm'gh'm
C Plunkett Family
2d half (28-30)
Band Show
Stanton & Dolores
Lucille Benstead
H & B Hutchins
Will Aubrey
Billy Batchellor Co
Tampa
**FAR ROCKAWAY**
**Strand**
1st half (24-27)
Allen & Breen
Pollock & Dunn
Dainty Marie
(Two to fill)
**AKRON**
**Palace (24)**
J & B Cavanaugh
Lew White
Ben Turpin
Indian Reserv Bd
(One to fill)
(17)
Russian Art Circus
Norton & Haley
Waring Penns
Dorothy Lee
(One to fill)
**BOSTON**
**B. F. Keith's (24)**
Johnny Hyman
Savoy & Mann
(Three to fill)
(17)
Ken Murray Unit
Carmella Ponselle
York & King
3 Longfields
(One to fill)
**BUFFALO**
**Hippodrome (24)**
G & P Magley
Norton & Haley
Charles Murray
Russian Art Circus
(One to fill)
(17)
Lee Gail Ensemble
Romas Tr
Miss Juliet
Stan Stanley
Pepito
**CHARLOTTE, N.C.**
**Carolina**
1st half (24-27)
3 Nitos
Packard & Dodge
M & A Skelly
(Two to fill)
2d half (21-23)
Dave White Frolics
(Others to fill)
**CHICAGO**
**Palace (24)**
Molly Picon
Sawyer & Eddy
Dillon & Parker
Stan Kavanaugh
Chase & Latour
(17)
Ted Lewis
Dixie 4
Wells & 4 Fays
Corbett & O'Brien
Herb Williams
Large & Morgner
Vox & Walters
**State-Lake (24)**
Lathrop Bros
Parker Babb Co
Buck & Bubbles
Bard & Cal'ahan
Nathal
I B Hamp Co
(17)
Walter Hiers
Uncle Bob
Nat Chick Haines
Al Trahane
Lester Irving 3
Frankenberg Co
**CINCINNATI**
**Albee (24)**
Crockett M'taineers
Fulton & Parker
Lottice Howell
Corbett & O'Brien
Carrie & Eddy
(17)
RKO Collegiate U
(Others to fill)
**CLEVELAND**
**105th St.**
1st half (24-27)
Walter Hiers
(Others to fill)
2d half (28-30)
Large & Morgner
(Others to fill)
2d half (21-23)
J & B Cavanaugh
Cantor & Duval
John Steel
Herbert Clifton
Jeanette Hackett
**Palace (24)**
Collegiate Show
(Others to fill)
(17)
The Meyakos
Lamarr & Boyce
Dillon & Parker
Billy Glason
Indian Reserv Bd
**DENVER**
**Orpheum (24**
Marcus Unit
(Others to fill)
(17)
Frank Wilson
Dorothy Johnston
Skyscrapers
(Two to fill)
**FLUSHING**
**Keith's**
1st half (24-27)
Monroe & Grant
Mel Klee
Yorke & King
(Two to fill)
2d half (28-30)
Max Hayes Unit
(Others to fill)
2d half (21-23)
O'Connor Family
Grace Doro
Howard Smith Co
Allen & Breen
Dainty Marie
**JERSEY CITY**
**State**
1st half (24-27)
Ulis & Clark
Hawthorne & A
Gracie Smith Co
(Others to fill)
(17)
Evans & Mayer
Lamont 4
Joe Laurie Co
Briants
Joe Mendel Orch
**SEATTLE**
**Orpheum (24)**
Gitz Rice Co
Claudia Coleman
Stanley & Crackers
Harrison & Dakin
White & Manning
(17)
Danny Small & P
Canfield & Whyte
Roy Cummings
Maryland Col eg'ns
Bert Hanlon
**ST. LOUIS**
**St. Louis (24)**
Anatole Friedland
(Two to fill)
2d half (28-30)
4 High Hatters
Blood & Thunder
Voice of RKO
(Two to fill)
2d half (21-23)
Snoozer Jr
Submarine 44
(Three to fill)
**KANSAS CITY**
**Mainstreet (24)**
Baclanova
Whitey & Ed Ford
Al Trahane
Lester Irving 3
(One to fill)
(17)
Anatole Friedland
Bard & Callahan
(Three to fill)
**LOS ANGELES**
**Hillstreet (24)**
Lamont 4
Cora Greene
Joe Laurie
Hill Bi'lies
Askam
(17)
Gilda Gray
Chas Chase
Redmond & Wells
Gilbert Bros
(One to fill)
**Orpheum (24)**
Helen Kane
Felovis
Eddie Conrad
Carter De Haven
Julius Tannen
(17)
Harry Richman
Hap Hazzard
Nance O'Neil Co
Jerome & Gray
Adler & Bradford
Chas Irwin
Slate Bros
**MILWAUKEE**
**Palace (24)**
Waring Penns
Dorothy Lee
Smokescreen
Edna Keir
(One to fill)
(17)
Crockett M'taineers
The Reillys
Albert Carroll
Colleano Family
Marian Dixon
Medley & Dupree
**MINNEAPOLIS**
**Hennepin (24)**
Lita Grey Chaplin
Reed & Lavere
Jimmy Allard Co
(17)
Frank Devoe
Bob Hall
Nathal
I B Hamp
Kitchen Pirates
Norman Thomas 5
Vox & Walters
Dixie 4
**MONTREAL**
**Imperial (24)**
Dotson
Angus & Searle
Walter Wahl
(Two to fill)
(17)
Mascagno 4
Ted Marcel
Larry Rich & C
L Rich & Friends
(One to fill)
**OAKLAND**
**Orpheum (24)**
Mae Murray
Raymond Bond
The Briants
Yates & Darling
(One to fill)
(17)
Ruth Mix Unit
(Others to fill)
**OMAHA**
**Keith's (24)**
Wilson Kepple & B
Peter Higgins
Skyscrapers
(Two to fill)
(17)
Rose's Midgets
Stan Kavanaugh
Whitey & Ed Ford
Reed & Lavere
(One to fill)
**ROCHESTER**
**Palace**
1st half (24-27)
Nathano Bros
Jeanette Hackett
Rose's Midgets
Geo Beatty
(Two to fill)
(17)
Guy Lombardo Orc
Buck & Bubbles
Chase & Latour
Alice McKenzie
Sawyer & Eddy
**ST. PAUL**
**Palace Orpheum**
(24)
Herbert Williams
Kitchen Pirates
(Others to fill)
(17)
Baclanova
Lathrop Bros
Geo Broadhurst
Nelson's Katland
(One to fill)
**SYRACUSE**
**Keith's**
1st half (24-27)
Marcus Unit
(Others to fill)
2d half (21-23)
Rodrigo & Lila
Powers & Jarrett
Irene Ricardo
Ben Turpin
Lady Alice's Pets
**TORONTO**
**Hippodrome (24)**
Lee Gail Ensemble
Romas Tr
Juliet
Stan Stanley
Pepito
(17)
4 Aces & A Queen
Dotson
Angus & Searle
Bob Murphy
The Sherwoods
**TRENTON**
**Capitol**
1st half (24-27)
Maryn Bellit Co
Al Shayne
Univ of Pa Orch
(Two to fill)
2d half (28-30)
Ebony Scandals
Univ of Pa Orch
(Three to fill)
**UNION HILL**
**Capitol**
1st half (24-27)
Buddy Raymond
Smith Bellew Co
(Three to fill)
2d half (28-30)
Grace Doro
Hawthorne & A
(Three to fill)
2d half (21-23)
4 Spinellas
Miller Grace & W
Chas Withers Co
Evans & Adams
W St Claire Co
**VANCOUVER**
**Orpheum (24)**
Wilton & Weber
(Others to fill)
(17)
Stanley & Crackers
Harrison & Dakin
White & Manning
Claudia Coleman
Lieut Gitz Rice Co
**WHITE PLAINS**
**Keith's**
1st half (24-27)
Lytell & Fant
(Others to fill)
2d half (28-30)
Orville Stamm
(Others to fill)
2d half (21-23)
Helen Justa & C
Lomas Tr
Chas W Hamp
Joe Termini
(One to fill)
**WINNIPEG**
**Orpheum (24)**
Mascagno 4
Cardini
Norman Thomas 5
Clifford & Marion
(One to fill)
(17)
Francins Dinsmore
Murand & Girton
Chas Slim Timblin
Ed Allen Co
Wm Ebbs Co
**YOUNGSTOWN**
**Keith's**
1st half (24-27)
Wells & 4 Fays
Powers & Jarrett
John Steel


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NEW YORK
JACK L. LIPSHUTZ
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## Keith's

**NEW YORK CITY**
**Chester**
1st half (24-27)
LaMarr & Boyce
Jr Durkin
The Lockfords
(Two to fill)
2d half (28-30)
Lytell & Fant
Hooper & Gatchett
(Three to fill)
2d half (21-23)
Marcus Show
(Others to fill)
16 Foxettes
40 Jazzmanians
Leon Brusiloff
"Why Leave H'me"
(17)
Joe LaRose Pres
J I Fisher
Masters & Grace
Frances Willis
Gerald & Hoag
Two Creoles
8 Porters
16 Foxettes
40 Jazzmanians
Leon Brusiloff
"Words & Music"
**Palace (24)**
"Vacation Days" U
Al Evans
"Last of Mrs C"
(17)
"Gard'n of Love" U
Al Evans
Renoff & Renove
Sorel's Daisy Ballet
D Berke Girls
"Single Standard"
**Coliseum**
1st half (24-27)
Arnaut Bros
(Others to fill)
2d half (21-23)
Fid Gordon
Stanley & Ginger
Morris & Campbell
Lee 2 Dance Odd's
(One to fill)
**81st St.**
1st half (24-27)
Harry Conley
(Others to fill)
Hal & H Langton
Demarest & Deland
Eddie Dale Co
**Metropolitan (24)**
3 Melvin Bros
Margie Coates
Earl Faber Co
6 Brown Bros
Clifton & DeRex
Lester Lane Co
**Oriental**
1st half (24-27)
Reck & Rector
Hi-Ho Boys
Tex McLeod
Doc Baker Co
(One to fill)
2d half (28-30)
G & M Eline Girls
(Others to fill)
**Palace**
1st half (24-27)
Stanley & Kerns
Saranoff
Dream Street
(Two to fill)
2d half (28-30)
H LaVail Sis & D
Delaney C & C
Arthur Prince Co
Bison City 4
Study in Blues
**WOODH'V'N, L. I.**
**Willard**
1st half (24-27)
Winnie & Dolly
Ross & Costello
Joe Fejer Gambols
(Two to fill)
2d half (28-30)
H & M Scranton
Hi-Ho Boys
Jay C Flippen
Bert Collins Co
(One to fill)
**YONKERS, N. Y.**
**Yonkers**
1st half (24-27)
Royal Sidneys
Myrtle Boland
Thomas McAuliffe
Romaine & Castle
Clownettes
2d half (28-30)
Lucas & Lillian
Ross & Costello
Joe Fejer Gambols
(Two to fill)
Campus Collegians
2d half (21-23)
Mr & Mrs Petching
Turin & Florenz
East Side
Hawthorne & A
Harry Dufor Co
**BROOKLYN**
**Albee (24)**
Bernivici Show
Flo Moore
(Three to fill)
(17)
4 Uessems
Nancy Decker
William Gaxton Co
Sid Marion
Jack Donahue
Ruiz & Bonita Co
**Bushwick**
1st half (24-27)
Manhattan Island
James Watts
Scott Bros & V
(Two to fill)
2d half (28-30)
Ryan & Noblette
Anderson & Graves
Dave Roth
Palm Beach Girls
(One to fill)
2d half (21-23)
Broken Toys
Marty & Nancy
Jimmy Kemper Co
Johns & Mabley
Lewis & Stovall Co
**Greenpoint**
1st half (24-27)
Berrens & Rowland
Ryan & Noblette
(Three to fill)
2d half (28-30)
Manhattan Island
(Others to fill)
2d half (21-23)
Frances & Wilson
Metropolitan S'gers
Anderson & Graves
Hall & Symonds
Joe Howard
(Two to fill)
2d half (21-23)
Bernivici Girl Co
(Others to fill)
**SAN FRANCISCO**
**Golden Gate (24)**
Ruth Mix Unit
Lamarr & Boyce
(One to fill)
2d half (21-23)
Nathano Bros
Lottice Howell
Lew White
Carry & Eddie
Charles Murray


Sampsel and Leonhard
SOUTH AFRICA TOUR


## Proctor

**NEW YORK CITY**
**86th St.**
1st half (24-27)
DeKotas
4 Pepper Shakers
Blood & Thunder
Jimmy Lucas
Bernice & Emily
2d half (28-30)
Pollock & Dunn
Lomas Tr
(Three to fill)
**58th St.**
1st half (24-27)
Uncle Don Carney
Chamberlain & H
(Three to fill)
2d half (28-30)
4 Pepper Shakers
Bernice & Emily
(Three to fill)

**125th St.**
1st half (24-27)
Band Show
Stanton & Dolores
Lucille Benstead
B & H Hutchins
Will Aubrey
Campus Collegians
2d half (28-30)
Band Show
Ondek & Walnut
Maurice & Vincent
Lew Wilson
Alberta Hunter
**NEWARK**
**Palace (24)**
Cherry Bloss'm & J
Anger & Fair
Roy D'Arcy
(Two to fill)

## Interstate

**ATLANTA**
**Keith (26)**
Alex Hyde Gang
(Others to fill)
**BIRMINGHAM**
**Ritz (26)**
Alexandria & Olsen
Jack & Ruth Hayes
Cuckoo
(Two to fill)
**DALLAS, TEX.**
**Majestic (26)**
Lloyd Nevada Co
McGrath & Travers
Kelly & Jackson
Eva Clark
La Belle Pola
**FT. WORTH, TEX.**
**Majestic (26)**
Chapelle & Carlton
Nash & Fately
Charles Ray
Farnell & Florence
(One to fill)
**HOUSTON, TEX.**
**Mertini (26)**
Keep Smiling
(Others to fill)
**LITTLE ROCK**
**Majestic**
2d half (29-1)
Hollywood Bound
(Others to fill)
**NEW ORLEANS**
**Orpheum (26)**
Hayes Marsh & F
Dave Vine
W L Showboat
(Two to fill)
**SAN ANTONIO**
**Majestic (26)**
Loretta & Ed King
Michel
Kellar Sis & Lynch
Fred Lightner Co
Frabell's Frolics

**HENRY REGAL**
AND
**CECIL**
DOING NICELY
Direction
**LEDDY & SMITH**

## Association

**CHICAGO, ILL.**
**Englewood**
1st half (18-20)
Petit Tr
Mack & Rodgers
Dixie 4
(Two to fill)
2d half (21-24)
Lew Goldberg U't
(Others to fill)
**DAVENPORT, IA.**
**Capitol**
1st half (24-27)
Doyle & Blaze
Edgar Bergen Co
M Colleano Family
2d half (28-30)
Jack Waldron's Co
(Two to fill)
**DES MOINES, IA.**
**Orpheum**
1st half (24-27)
Jack Waldron's Co
(Two to fill)
2d half (28-30)
Doyle & Blaze
Edgar Bergen Co
M Colleano Family
**GD RAPIDS, M'H.**
**Ramona Park**
1st half (24-27)
Aussie & Czech
Shean & Anger
Chase Boy's Choir
(Two to fill)
2d half (28-30)
Dixie 4
Billy Champ Co
Vernon Rathburn
(Two to fill)
**IND'P'LIS, IND.**
**Lyric (24)**
Parsons & Hawks
Our Gang Kids
(Three to fill)
**LINCOLN, NEB.**
**Stuart (26)**
Joe Roberts
Enchanted Forest
(One to fill)
**LONDON CAN.**
**Loew's**
1st half (25-28)
Florence Micareme
Everett Sanderson
(One to fill)
2d half (29-31)
Bradus Erle
Morley & Anger Co
(One to fill)
**MADISON, WIS.**
**Orpheum**
1st half (24-27)
Reilly Kids
(Two to fill)
**MEMPHIS, TENN.**
**Orpheum (24)**
4 Cassons
Harry Van Fossen
Wm Desmond Co
Devite & Denny Co
Gene Greene
Weston's Models
**MILW'KEE, WIS.**
**Riverside (24)**
Miller & Kelo
Paul Mohr Co
Ralph Whitehead
(Two to fill)
**SIOUX CITY, IA.**
**Orpheum**
1st half (24-27)
Dack Sching Tr
Britt Wood
(Three to fill)
**SO. BEND, IND.**
**Palace**
1st half (24-27)
Billy Champ Co
Quinn Ryan
(Three to fill)
2d half (28-30)
Shean & Anger
Nat C Haines Co
Reilly Kids
(Two to fill)
**ST. LOUIS, MO.**
**Grand (24)**
Lapan & Bastedo
Jack Merlin Co
May Weyer Co
(Two to fill)
**WINDSOR, CAN.**
**Capitol**
1st half (25-28)
Broadus Erle
Morley & Anger Co
(One to fill)
2d half (29-31)
Florence Micareme
Mennetti & Darling
(One to fill)

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## Pantages

**TORONTO**
**Pantages (26)**
Gladiators
Laddie & Garden
Florrie LeBreton
Gwyn Nottage Co
(One to fill)
**HAMILTON**
**Pantages (26)**
Cortelli's Circus
Ray Wylie Co
Stuart's Int'l Rev
Manley & Baldwin
Delong & Renard
**SPOKANE, WASH.**
**Pantages (26)**
P & K Howard
Orren & Drew
Jarvis Rev
Harry Stanley Co
4 Casting Stars
**PORTLAND, ORE.**
**Pantages (26)**
D & H Walker
F & O Walters
A Butts & Peaches
Billy Gilbert
Herbert G V
**SAN FRANCISCO**
**Pantages (26)**
Johnson & Duker
Francis & Day
Gus Faye Co
Bailey & Jackson
Cook Mortimer H
**LOS ANGELES**
**Pantages (26)**
3 Lordens
Josephine Davis
Frank Sabini
Tell Tales
Exposition 4
Willie Mause
**LONG BEACH**
**Pantages (26)**
3 Orantos
Giglo of Paris
(Three to fill)
**SAN DIEGO**
**Pantages (26)**
Belmont's Canaries
South & Jacobs
William Bence
Cholet & Jones
Keep Moving
**SALT LAKE CITY**
**Pantages (26)**
Relli & Lopell
Manilla LeMori
Radio Jacks & Q'ns
Lane & Lee
Night in G V
**KANSAS CITY**
**Pantages (26)**
Hack & Mack 3
Levan & Bernie
Suite 16
Memories of Opera
(One to fill)
**MINNEAPOLIS**
**Pantages (26)**
Peddrick & P'ches
Freed & Carlson
Opera vs Jazz
Mallin & McCabe
Joe Fanton
**VANCOVER**
**Pantages (26)**
Striker & Fuller
Connor 2
Manahan's Co-Eds
Godino Siamese 2
(One to fill)

## Butterfield

**LANSING, MICH.**
**Strand**
1st half (25-28)
Winifred & Mills
(Two to fill)
2d half (29-31)
Blue Slickers
Hooks Kennedy
Stickney's Circus
**PONTIAC, MICH.**
**State**
1st half (25-28)
Frankel & Dunlevy
Blue Slickers
(One to fill)
2d half (29-31)
Winifred & Mills
Chase Boys' Choir
(One to fill)

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## Fox-Poli

**BRIDGEPORT**
**Palace (19)**
Songs I Love
(Others to fill)
**HARTFORD**
**Capitol**
1st half (19-21)
Barto & Mann
Fantasma
(Three to fill)
**NEW HAVEN**
**Palace (19)**
Grotesque
(Others to fill)
**WORCESTER**
**Palace**
1st half (19-21)
The Westergards
Milo
(Three to fill)

## Cabarets

### NEW YORK

**Casanova Roof**
Frances Williams
Jack Smith
Leon & Bebe
Jerry Friedman Or
**Castilian Royal**
Al Shayne Rev
Les Stevens Orch
**Chateau Madrid**
Jack White
Arthur Brown
Mary Price
Pat Harrington
Pearl Harris
Montrealers
**Connie's Inn**
Leonard Harper Rv
Le Roy Smith Bd
**Cotton Club**
Dan Healy Rev
Berry Bros
5 Blazers
H & Mil Dixon
Josephine Hall
Litha Hill
Duke Ellington Or
**Dome**
Ernest Charles
Imogene Coca
Sue Baxter
Walt Feldkamp Or
**Everglades**
Le Roy Prinz Rev
Eddie Davis
Fawn & Jordan
Thelma Edwards
McCunn Sis
Keith Rayne
Tira Kewin
Marie Regan
Joey Chance Bd
**Oakland's Terrace**
Will Oakland
Buddy Kennedy
Blanche & Elliott
Kay Green
Rosalie Wynne
Joe Stracy
Shirley La Mont
Ada Winston
Peggy Bolton
Mildred Lorraine
Loretta Flushing
Dorothy Cranby
Boots Mallory
Maria Whitney
Alice Cavin
Landau's Bd
**Paramount Hotel**
Roy Ingraham Or
Bessie McCoy
Tess Noel
Dorothy Florence
Carson Sis
Helen Swan
David Donnell

### CHICAGO

**Alabam**
Kitty Cohn
Dorothy Durnell
Billy Meyers
Bernie Adler
Eddie Jackson Bd
**Ambassadeurs**
Esther Durnell
Thelma Villard
Louis Stover
Isabelle Gerhardt
Fred Villani
Jimmy Noone Bd
**Bridge**
Romo Vincent
Mary Stone
Benita Frede
Clarita
Bill Kranz Bd
**College Inn**
Frank LiBuse
Sleepy Hall Bd
**Colosimo**
Bobby Danders
Emmy Carmen
Doris Hurtig
Kitty Garner
Thelma & Roland
Pierrot 3
W Newberger Bd
**Dells**
Earl Rickard
Kirby & De Gage
Alvira Morton
Coon Sanders Bd
**Frolics**
Geo McQueen
Nelle Nelson
Phyllis Rae
Lishecon & Alice
Irene Faery
Julia Gerity
Ann Allison
Buddy Howe
Sol Wagner Bd
**Garden Allah**
Castles
Eddie Clifford
Cecil Lehman
Babe Payne
Lew Lewis Bd
**Golden Pumpkin**
M Sherman Bd
**Lincoln Tavern**
Ray Miller Bd
Corlas & Louise
Rick & Snyder
Helen Savage
Carmen DiGiovanni
**Raphael**
Herbie Zeller Bd
**Stables**
Don Ulsh
Johnny Dodds Bd
**Terrace Garden**
Peters & Farrell
Gus C Edwards Bd
**Turkish Village**
Ieleen Tanner
Sarah Theobold
Pep Hunter
Jackie Hamlin
Ruste Darnell
Hall Galt
George De Costa
Margie Ryan
Freddie Janis Bd
**Uptown Village**
J Garrigan's Bd
**Vanity Fair**
Romo Vincent
Geneve Butler
Snyder & Walton
Art Panstead
**White House**
Mickey Cherep Bd

## B. & O. ROUTES

(Continued from page 31)

Deterich, Roy, Avalon T., Chicago.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Dodds, John, Kelly's Stables C., Chi.
Dolin, Max, Loew's Warfield T., S. F.
Dornberger, Chas., Riley's-on-the-Lake, Saratoga, N. Y.
Dougherty, Doc, Adelphia H., Phila.
Dumont, A., Paramount, N. Y. C.
Dunn, Jack, Cinderella Roof B. R., L. A.
Durante, Jim, Ziegfeld T., N. Y. C.
Dytch, H., 406 S. First St., Daytona, Fla.

E

Eddy, Wes., Loew's Kings T., Flatbush, Brooklyn, N. Y.
Edwards, Gus C., Terrace Gardens, Chi.
Eagan, Jack, Paramount T., L. A.
Eisenbourg, Dok, Shepard - Colonial R., Boston.
Elmor, Carle, Carthay Circle, L. A.
Ellard, Jim, Riviera T., Omaha.
Ellis, F., St. Francis H., S. F.
Ellington, Duke, Cotton Club, N. Y. C.
Elmwood Band, 372 Van Nostrand Ave. Jersey City.
Emerson, H., Merrick T., Jamaica, L. I.
Engelhart, Jos., McVicker's T., Chicago.
Eppel, 5736 N. 7th St., Philadelphia.
Erdody, Leo, 165 W. 48th St., N. Y. C.
Essig, Abe, 1060 St. Nicholas Ave. N. Y. C.
Eubank, Philip Lee, Harlingen, Tex.

F

Fabello, Phil, Coliseum T., N. Y. C.
Fallon, Owen, Palais de Danse B. R., L. A.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Fay, Bernard, Fay's, Providence.
Feeney, J. M., 226 E. 11th St., Oakland, Cal.
Feldman, Joe, 1068 E. 98th St., Cleveland.
Fenn, F. G., 100 Lefferts Ave., B'klyn.
Fenton, Carl, 1674 Broadway, N. Y. C.
Feyl, J. W., 878 River St., Troy, N. Y.
Florito, Ted, Edgewater Beach H., Chi.
Fischer, Carl, Majestic D. H., Detroit.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Buddy, c-o M. C. A., Chicago.
Fisher, Mark, Variety, Chicago.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Brown's Club, French Lick, Ind.
Forbes, Lou, Denver T., Denver.
Forman, Lou, Palace T., N. Y. C.
Four Horsemen, c-o M. C. A., 1501 Broadway, N. Y. C.
Fox, Roy, Hollywood Music Box, Hollywood, Cal.
Franklyn, Milt, Grand Lake T., Oakland, Cal.
Frasetto, Joe, Uptown C., 253 W. 125th St., N. Y. C.
Freed, Carl, 29 S. Orange Ave., Newark.
Friary, George, Rockland, Mass.
Friedman, Jerry, Casanova C., N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Fry, C. M., 5233 Roosevelt Blvd., Philadelphia.
Fulcher, Chas., c-o M. C. A., Paramount Bldg., N. Y. C.
Fuller, Earl, Lookout House, Covington, Ky.
Funk, Larry, 15 Barrow St., N. Y. C.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Gallicchio, Jo, 5200 Sheridan Rd., Chi.
Garber, Jan, 745 7th Ave., N. Y. C.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gasparre, Dick, Hotel Plaza, N. Y. C.
Gaul, Geo., 2115 Madison Ave., Baltimore.
Gegna, Misha, Forum Theatre, L. A.
Geldt, Al, 117 S. N. J. Ave., Atlantic City.
Gerunovich, Tom, Roof Garden C., Broadway and Kearney, San Francisco.
Gill, Jos., Congress H., St. L.
Gill, E., Bamboo Gardens, Cleveland.
Gillette, Bob, Valencia Th., Jamaica.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
German, Ross, 800 8th Ave., N. Y. C.
Gorrell, Ray, care Goldkette, Detroit.
Green, A. J., 340 West 63d St., L. A.
Green, Jacques, Ritz Towers, N. Y. C.
Greystone Orch., Greystone H., Dayton.
Grosso, 31 St. James St., Elmhurst, L. I.
Guanette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed., 38 Reynolds Ave., Providence.
Gunsendorfer, W., Whitcomb H., S. F.
Gutterson, M., Valencia T., Baltimore.

H

Hall, Sleepy, Sherman H., Chicago.
Hallett, Mal., Lawrence, Mass.
Halstead, Henry, St. Francis H., S. F.
Hammond, Jean, Sky Room, Milwaukee.
Hamilton, Spike, Terrace Garden, Chi.
Hamm, Fred, c-o M. C. A., Paramount Bldg., N. Y. C.
Hamp, Johnny, Gibson Hotel, Cin.
Hancock, Hogan, c-o M. C. A., Paramount Bldg., N. Y. C.
Handler, Al, Lincoln Tavern, Chicago.
Hand, Armin, Piccadilly T., Chicago.
Harbor, Lon, State R., Columbus.
Haring, Bob, c-o Brunswick, B. & C., 799 7th Ave., N. Y. C.
Harmon, Dave, Palais D'Or, N. Y. C.
Harmon, M., Club Mirador, Washington.
Harrison, J., Rendezvous, Toronto.
Hayes, Ed., Alhambra T., N. Y. C.
Hays, Bill, Cathay Tea Garden, Phila.
Hay's Red Coats, Rainbow Gardens, Windsor, Ont.
Heiberger, Emil, Bond H., Hartford.
Henderson, F., 228 W. 139th St., N. Y. C.
Henkel, Ted., Capitol T., Aydney, Aus.
Henshell, J., State-Lake H., Chicago.
Herberveaux, J., NBC, 180 N. Michigan Ave., Chicago.
Hillbloom, M., Stratford T., Chicago.
Hirabak, A., 1123 Goettman St., Pittsburgh.
Hofer, John, 1008 Elizabeth Pl., Cincinnati.
Hoffman, Earl, c-o, M. C. A., Paramount Bldg., N. Y. C.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hollowell, B., Strand D. H., Wilmington, Del.
Holmes, Scotty, Adams House, Boston.
Holmes, Wright, Martinique H., N. Y.
Houston, Chas., Monmouth Beach C., N. J.
Huntley, Lloyd, c-o M. C. A., Paramount Bldg., N. Y. C.
Hyde, Alex., c-o Wm. Morris, 1560 B'way N. Y. C.

I

Irving, B., Lyceum T., New Britain, Conn.
Imperial Marimba, American House, Boston
Ingraham, Roy, Paramount H., N. Y. C.
Innis, Ed, Vanity Fair B., Huntington, W. Va.
Ipana Troubadours, WEAF, N. Y. C.
Irwin, Vic, Pavillon Royal, Valley Stream, L. I.
Iseminger, Bill, Hagerstown, Md.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Janis, Fred, Turkish Village C., Chicago
Janover, A. L., 1255 Grant Ave., N. Y. C.
Jedel, H., 475 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Johns, Brooke, Granada T., S. F.
Johnson, Arnold, 1560 Broadway, N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, Johnny, c-o M. C. A., Paramount Bldg., N. Y. C.
Johnson, Merle, 155 W. 46th St., N. Y. C.
Johnston, O. W., 48 Grove Ave., Ottawa
Jordan, Art, 6241 Norwood St., Phila.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joy, Jim, c-o M. C. A., Paramount Bldg., N. Y. C.
Joyce, Teddy, Penn T., Pittsburgh.

K

Kahn, Herman, Tivoli T., Newark, N. J
Kalls, H., Lido Venice C., Boston.
Kaley, Chas., Granada T., Chicago.
Kamas, Al, Swanee B. R., Washington.
Kaplan, F. J., Bamboo Inn, 3222 W Madison St., Chicago.
Kassel, Art, c-o M. C. A., Paramount Bldg., N. Y. C.
Katz, Kittens, c-o M. C. A., Paramount Bldg., N. Y. C.
Katzman, Louis, c-o Brunswick, 799 7th Ave., N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon Pa.
Kay, Geo., Olympia T., New Haven
Kayser, Joe, Midland T., K. C., Mo.
Keegan, Ross E., 22 Gold St., Freeport L. I.
Kemp, Hal, Manger H., N. Y. C.
Kennels, Larry, 801 Keenan Bldg., Pittsburgh.
Kentner, H., Benj. Franklin H., Phila.
Kenin, H., Multonomah H., Portland, Ore
Keystone Serenaders, Gd. Riviera T., Detroit
King, Hermie, Oakland T., Oakland, Cal
King, Ted, 745 7th Ave., c/o Taps.
King, Wayne, Abagon B. R., Chicago.
King's Melody, 68 Mueller St., Binghamton, N. Y.
Kern, Chas., Golden Dragon, Phila.
Kline, M., 5456 Spruce St., Philadelphia.
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Kosloff, Lou, Chicago T., Chicago.
Kraus, Arthur, 1482 Broadway, N. Y. C
Krausgrill, Walt, Balconades D. H., S. F.
Krueger, Art, Wisconsin H., Milwaukee.
Krumholz, G. P., O. Box 404, New Bedford, Mass.
Kvale, Al., Oriental T., Chicago.

L

Lagasse, F., 518 Merrimac St., Lowell, Mass.
Lampe, Dell, Capitol T., Chicago.
Landau, Mike, Oakland's Terrace, 50th St. and Broadway, N. Y. C.
Lang, Henry, Baker H., Dallas.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, H., 2000 W. Girard Ave., Phila.
Lanin, Sam, WEAF, N. Y. C.
Lefkowitz, Harry, Casley H., Scranton Pa.
Lentz, Al., 1599 President St., Brooklyn, N. Y.
Leonard, Harold, 64 W. Randolph St. Chicago.
Levin, Al, 478 Whalley Ave., New Haven.
Levine, Jack, Cinderella B., Long Beach Cal.
Levitow, Bernard, Commodore H., N.Y.C
Levy, R. H., 131 Elmer Ave., Schenectady, N. Y.
Lido Orch., Suite 56, Loew Bldg., Washington, D. C.
Light, Enoch, Gaumont Palace, Paris.
Lipsey, M., 1731 Humboldt Blvd., Chicago.
Lombardo, Guy, c-o M. C. A., 32 W. Randolph St., Chi.
Long, Dick, Curtis H., Minneapolis.
Lopez, Vincent, St. Regis H., N. Y.
Lowe, Burt, Statler H., Boston.
Lowry, Ed., Ambassador T., St. L.
Lyman, Abe, Lido-Venice, Saratoga, N. Y.
Lynn, Sammy, 2003 Wichita St., Dallas.
Lyons, Al., Wilson T., Fresno, Cal.

M

Macdonald, Rex, Coliseum, St. Petersburg.
Mack, Austin, Golden Pumpkin C., Chi.
Maitland, J., Garden B., 3136 Sheffield Ave., Chicago.
Major, F. J., 3007 3d St., Ocean Park Cal.
Maloney, R. B., 808 Elinor St., Knoxville Tenn.
Mann, Gell, 76 E. 86th St., N. Y. C.
Marburger, H., 346 Knight St., Reading Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Mason, Bobbie (Miss), New China R. Youngstown, Ohio.
Masters, Frank, Uptown T., Chicago.
May, Cliff, Beach H., Coronado Beach Cal.
Mayo, Eddie, 89 Crooke Ave., Brooklyn, N. Y.
McEnelly, E. J., 36 Sylvan St., Springfield, Mass.
McGay, J., Detroit Country Club, Detroit
McGowan, H., Rice H., Houston.
McIntyre, James, Chateau Laurier, Ottawa.
McKinney's, Edgewater B., Detroit.
McMurphy, Geo., Balboa Pavilion, Balboa Beach, Cal.
McVee, I. S., 1221 E. 33d St., L. A.
Meeker, Bob, Palmer House, Chicago.
Melia, Wm., 91 Edwin St., Ridgefield Park, N. J.
Melson, Chas., Stanley T., Jersey City.
Memphisonians, 92 S. Main St., Memphis
Menge, M., El Patio B., L. A.
Messenger, Al, Roseland, Taunton, Mass
Meroff, Ben, Granada T., Chicago.
Meyer, M. F., 926 Broadway, Brooklyn, N. Y.
Meyer, Oscar, 4529 N. Camac St., Philadelphia
Meyer Vic., Butler H., Seattle.
Meyerinck, Herb., Alhambra T., Sacramento.
Meyers, Al, 6206 Girard Ave., Phila.
Meyers, Louis, Horn's D. H., L. A.
Miller, J. Franz, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Ray, c-o M. C. A., 1501 B'way, N. Y. C.
Miller, Vic, Loew's State, Syracuse.
Miller, W., Ritz Carl. H., Phila.
Miner-Doyle, 1192 Middlesex St., Lowell Mass.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Minich, Ed., 1101 Prospect Ave., Scranton, Pa.
Mitchel, Al, Olympia T., New Haven.
Moore, Dinty, Hunter Is. Inn
Moore, Prof., Montmartre C., Hollywood.
Morey, Al, Worth T., Ft. Worth.
Morey, Jack, 99 Westfield Rd., Holyoke.
Morris, Glen, Silver Slipper, Baltimore.
Morris, Mel, Piccadilly H., N. Y. C.
Mosher, V., 3137 10th Ave. S., Minneapolis.
Murphy's Skippers, Majestic H., Tamaqua, Pa.
Musial, Fred, Oriental T., Detroit.
Moana H., Waikiki Beach, Honolulu, Hawaii.

N

Novit, Jules, Parody, Chicago.
Naylor, Oliver, Palais D'Or, Phila.
Neff, Art, 6223 Spruce St., Philadelphia.
New Orleans Owls, H. Roosevelt, N. O.
Nichols, Red, c-o M. C. A., Paramount Bldg., N. Y. C.
Noble, Johnny, Royal Hawaiian and

O

Octavet Orc., 35 Duffield St., Brooklyn, N. Y.
O'Hare, H., 20 W. Jackson Blvd., Chi.
O'Hearn, Trave, LeClair H., Moline, Ill.
Olsen, George, 20 W. 43d St., N. Y. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia 5, Danceland, Jamaica, L. I.
Original Yellow Jackets, Summerland Beach, Buckeye Lake, O.
Orlando, Nick, Plaza H., N. Y. C.
Owens, H., Mayfair H., L. A.
Owen, Dale, Capitol T., Flint, Mich.

P

Pace, George C., Roseville, O.
Paleman, Dan, Black Cat R., N. Y. C.
Parisian Red Heads, 28 W. North St., Indianapolis.
Pasternacki, Steve, Luigi's R., Detroit.
Payne, Al, 469 Meigs St., Rochester.
Pearl, Morey, 263 Hunting Ave., Boston
Peck, Jack, 801 Keenan Bldg., Pittsburgh.
Peerless Orch., Monmouth St., Newport, Ky.
Perluss, Abe, Rose Room, Los Angeles.
Petersen, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Philbrick's Orch., Younker's Dept. Store, Des Moines, Ia.
Phillips, Phil., Club Bagdad, Dallas.
Piccino, A., 809 N. 8th St., Reading, Pa
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollock, Ben, Park Central H., N. Y. C
Pollock, Ralph, Loew's State, Syracuse.
Prado, Fred, American House, Boston.
Prince, G., King War Lo R., Detroit.
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

R

Randell, Art, Fontenelle H., Omaha.
Rapp, B., Arcadia, West Haven, Conn.
Rapee, Erno, Roxy T., N. Y. C.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Rawden, Bill, Palace H., S. F.
Reisman, Leo, Central P. Casino, N. Y.
Renard, Jacques, Coconut Grove, Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Rhythm Roamers, care Chas. Mack, Detroit.
Ricci, Aldo, Ritz-Carlton H., Fred Rich, 745 7th Ave., c/o Taps.
Rickitts, J. C., Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Rittenband, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Rodemich, Gene, Metropolitan T., Boston.
Roesner, Walt, Variety, N. Y.
Rohde, Karl, Loew's Orpheum, Boston.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 1590 Broadway, N. Y. C.
Roman, Joe, 105 Winter St., Portland, Me.
Romanelli, L., King Edward H., Toronto.
Romana, P., Roseland B. R., N. Y. C.
Rose, Irv., Statler H., St. L.
Rosebrook, Shad, Pantages T., S. F.
Rosen, Paul, 78 W. Randolph St., Chicago.
Rosenthal, Harry, Steinway Hall, N. Y. C.
Rothschild, Leo, 306 W. 14th St., N. Y. C.
Royal Novelty Six, 2333 N. 22d St., Phila.
Russell, B., King Cotton H., Greensboro.

S

Sanborn, Ed., Loew's T., Montreal.
Sands, P., 215 Ridgewood Ave., B'klyn.
Schmitt, Fred, Rialto T., Denver.
Schocler, Dave, Capitol T., N. Y. C.
Schubert, Ed., 24 Arthur St., Lawrence, Mass.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 609 Dilbert Ave., Springfield, O.
Scott, Frank, 284 President St., B'klyn, N. Y.
apolis.
Seidenman, Sid, Mayflower H., Wash.
Salinger, Abe, President H., A. C.
Sellinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1819 B'way, N. Y.
Setaro, A., Granada T., S. F.
Seven Aces, c-o M. C. A., Paramount Bldg., N. Y. C.
Severi, Gino, Granada T., S. F.
Sheffers, H. C., Wilbur's, Taunton, Mass.
Shelton, Geo., Olympic H., Seattle.
Sherman, Maurie, c-o M. C. A., Paramount Bldg., N. Y. C.
Silverman, D., Missouri T., St. Louis.
Silvertown Cord, c-o M. C. A., Paramount Bldg., N. Y. C.
Simons, Seymour, Hollywood T., Detroit.
Smith, LeR., Connie's Inn, N. Y. C.
Smith, Harl, Blossom Heath Inn, Detroit.
Smolin, S., 160 W. Buchtel Ave., Akron, Ohio.
Scuders, Jackie, Olympia H., Seattle.
Specht, Paul, 1585, Broadway, N. Y. C.
Spielman, M., Moulin Rouge C., B'klyn.
Spitalny, Phil, Pennsylvania H., N. Y. C.
Spitalny, H. Leopold, Chicago T., Chi.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 134 Livingston St., Bklyn
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. Louis Kings, 1383 E. 95th St., B'klyn.
Stafford, H., 911 Sumner St., Lincoln, Neb
Stafford, Jesse, Palace H., S. F.
Stark, Ferdinand, Curran T., S. F.
Steppe, Norman, Shadowland C., San Antonio.
Stern, Harold, Alamac H., N. Y. C.
Stevens, Perley, 253 Huntington Ave., Boston
Steward, Sam, Black Cat C., Columbus.
Stock, B., c-o T. Shayne, 1576 B'way, N. Y. C.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Strissoff, Vanderbilt H., N. Y. C.
Steele, Blue, Peabody H., Memphis.
Straight, Chas., Variety, Chicago.
Sutherland, Lee, Flor d'Italia C., S. F.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, Golden Gate, S. F.
Sweeten, Owen, Senator T., Sacramento.

T

Taylor, H., 1015 Chestnut St., Phila.
Taylor, Jack, Ambassador H., L. A.
Teppas, J. J., 538 Glenwood Ave., Buffalo.
Terry, Thelma, c-o M. C. A., Paramount Bldg., N. Y. C.
Thaviv, 1739 Straus Bldg., Chicago.
Tierney Five, Rittenhouse H., Phila.
Tracy-Brown, Ad Sell R., John Tipaldi, 745 7th Ave.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

V

Vagabonds, Oriole Terrace, Detroit.
Vallee, Rudy, 10 E. 60th St., N. Y. C.
Van Surdam, H. E., Statler H., Buffalo.
Van der Zanden, Ambassador H., N. Y.
Veo, Harold, McAlpin H., N. Y. C.
Vorhees, Don, 325 W. 45th St., N. Y. C.

W

Walker, Ray, 466 Washington Ave., Brooklyn, N. Y.
Wagner, Sol., Davis H., Chicago.
Warner, D., Egyptian B., Ocean Pk., Cal.
Walsh, W., 212 E. Tremont Ave., N. Y. C.
Warin's Penn., c-o J. O'Connor, 1697 B'way, N. Y. C.
Watson, Monk, Grand-Riviera T., Detroit.
Weede-Meyer Orc., c-o M. C. A., Paramount Bldg., N. Y. C.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, c-o M. C. A. Paramount Bldg., N. Y. C.
Werner, Ed, Michigan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee.
Whidden, Ed, 125 Dikeman St., Brooklyn.
Whiteman, Paul, Universal City, Calif.
Whitmer, Ken., Paramount Hotel, N. Y.
Williamson, Ted, Isle of Palms H., Charleston, S. C.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, F., Marcell Country Club, Pasadena.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Wittstein, Eddie, New Haven.
Wolf, Rube, Fox T., San Francisco.
Wolfe Leo, Vanity Fair, Chicago.
Wolshan, J., El Patio B. R., S. F.
Wunderlich, F., 1669 Ocean Ave., B'klyn.
Wylie Allister, Coronado H., St. L.

Y

Yates, Danny, Windsor H., Montreal.
Young, L., 1855 Prospect Pl., Brooklyn.
Youngman, H., 882 51st St., Brooklyn.

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Mae West and two co-defendants charged with producing an indecent show, "The Pleasure Man," will be placed on trial in Oct. According to Asst. Dist. Atty. Wallace the delay in prosecution is due to the "dilatory tactics of Miss West's lawyers." Miss West and other defendants were indicted last Oct.

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According to cable reports, steps are being taken in Paris by Mrs. Sigourney Thayer to obtain a divorce from Sigourney Thayer, theatrical producer. Mrs. Thayer was formerly Emily Davies Vanderbilt.

# Chatter in New York

Jack Shallitt with RCA.

Eugene Castle back from coast.

Dave Blum, M-G-M, now lives in a pent house.

Joe Sullivan has gone Eddie Kellerway.

Howard Lindsay will be Hamlet in Skowhegan.

Johnny O'Connor back from his west coast flier.

Lynn Farnol's waistline is five inches expanded.

Dot and Hannah Williams have lost much weight.

Waring's Pennsylvanians may go "Greenwich Village Follies."

Flo, Billie and Patricia vacationing in their Canadian retreat.

Si Wills changed his name to Morgan Morley for the talkers.

**Sophie Tucker is doubling on the 18-day-diet. Says it works twice as fast, either way.**

"Shipwreck" Kelly takes his morning naps atop Fred LaReine's desk.

Sam Sidman has added a mustache and Sam Shain has eliminated his.

Madeline Northway writing "When Night Clubs Were in Power."

The Lido will operate the High-ho Club as well as the old Lido site this fall.

Virginia Biddle returned from Miami and goes with "Show Boat" road show.

Zani's vacationing and his swanky East 50th street eatery is being redecorated.

Dorothea James opened at the Chateau Madrid. Cross between Damita and Bow.

*Many a Broadway gal with a silver fox around her throat has the wolf at the door.*

Harry Hershfield suggests the title for a new pop fruit song—"Marmalade Papa."

Edwin Carewe and wife arrived in New York yesterday (Tuesday) after a European tour.

Save up the smart answers. Harry Reichenbach's due back Sept. 3. While abroad Harry took a bath.

*"That's How Much I Need You" will be the theme song of First National's "A Most Immoral Lady."*

Margit Dybfest quit show business cold, tired of shows flopping from under her. Now studying art.

"Feet" Edson, in on the Furnace last season until sloughed, will open a new late place. Called Hot Feet.

*Tips wholly out at the Capitol on B'way. New stuff. Before one had to brush an aching hand away.*

George M. Cohan will be the Frollicker at the silver jubilee of the Friar's Frolic, held in November.

Eddie Garvey, football player, is with Davenport-Quigley Expeditions. It has an animal picture, "Jango."

Famous stage star declined to cross Lake Hopatcong—one mile—without life preserver strapped around him.

Loretta McDermott back from Chicago phoned Dolly Bernard, fainting when she learned of the latter's demise.

Jimmie Durante says philosophically, that marriage is the demi tasse of love. He wants no credit for "philosophically."

Nellie Revell has gone ahead of "Jarnegan's" opening at the Wilbur, Boston, Labor Day. Listed in Boston for five weeks.

Beth Challis at the Ross Fenton, Asbury Park will spend the cold weather entertaining at the Embassy Club, Miami.

Jimmy Savo's option has been taken up by "Almanacks" for a run-of-the-play. Savo went in subject to two weeks' notice.

Clarence Grey walked along 42d street dolled up in a light felt topper and a carmine tie. The "boys" outside the Selwyn tipped their hats.

**Reed and Duthers received a wire from Jules Howard reading: "I passed by the Palace and saw your name billed, so I passed by the Palace."**

Eddie Irving, former Greenwich Village cab operator hiding out as tea room operator in Weehawken, N. J., but keeping in touch with main stem.

**Box offce men segregate the new money. Doesn't fit in the drawer compartments. Hard to count both sizes of bills and sometime smaller one are lost.**

Dr. Leo Michel gave idea of the black-out "The Age in Which We Live" in "Almanac" to Jack Magowan, and is splitting the $100 a week royalty.

Conrad Nagel sings in the choir of a Christian Science Church in Los Angeles. He surprised the New Yorkers with his song in the "Hollywood Revue."

*Bill Fox made another hole in one last week on L. I., against the instructions of his physician. The next day he had to stay in bed, but he made it in one.*

Buddy Doyle is doubling between two Ziegfeld productions, officiating impersonally as Eddie Cantor's understudy in "Whoopee" and going on around 11 p. m. in "Show Girl." Doyle is now handling "Liza," the ballad Jimmie Durante fondled, not fumbled, for a few evenings, after which Lucas left the show after its premiere.

## BROKER'S MINOR MISHAPS

### Geo. Hoblitzel Guilty of All, but Sentences Suspended

George Hoblitzel, 28, stock broker, of 33-34 70th street, Jackson Heights, was arraigned in West Side Court before Magistrate Albert H Vitale on a series of charges.

The broker was arrested in the lobby of the Sevillia Hotel, 117 West 58th street, where he had gone to see a friend. Hoblitzel, minus his hat and coat and also a dog that he had had earlier, was found guilty on all charges.

Patrolman Edward Carey of the West 47th street station was summoned to the hotel by the manager, Henry Garcia, who charged that Hoblitzel was noisy and refused to leave. The broker had his dog along without a muzzle.

Outside waited a taxi chauffeur waiting to collect $1.30. Carey tried to quiet the broker with no success. He then took him to the West 47th street station, where he was locked up over night.

In court before Magistrate Vitale he pleaded not guilty. Court found the broker guilty on the charge of disorderly conduct. He was also found guilty for failing to muzzle his canine. He paid the chauffeur his bill. Hoblitzel had to pay the clerk $2 on the dog charge. He received a suspended sentence on the disorderly conduct charge and sentence was suspended on the chauffeur's complaint.

# Chatter in Loop

INACCURATE BIOGRAPHIES

### Nate Blumberg

Nathaniel (Psst) Blumberg, general western theatre manager for Keith's, had his first real belly laugh at the ripe old age of 25. He had married a girl named Vera, who knew nothing about him other than that he had curly hair.

"About our honeymoon," said Vera, as she raked the rice from Psst's ringlets, "I think it would be nice if we spent a year hitting the high points in Europe."

"Europe!" echoed Psst, incredulously, "who ever heard of a honeymoon couple crossing the Atlantic in a cattle boat?"

"Cattle boat!" echoed Vera. "Haven't you enough money to go second class?"

"I haven't enough money to take me to a ticket office," groaned the groom.

That was when Nate laughed. It exasperated Vera.

Who didn't understand the meaning of "flop" at that time.

"You're lucky," she muttered "that a wife of yours doesn't choke you to death."

"Heh, heh," snorted Blumberg, rather uncertainly. He had become an usher two weeks before marrying.

Prior to entering show business Psst knew little about life. His folks had sheltered him from worldly contacts and he had gained only a hazy conception of vice through "The Rover Boys" books. His sudden entrance into the whirlpool of theatrical activity stunned him.

"I will never drink," he swore one night, as the Five Naughty Redheads closed the bill.

Psst's early theatrical days were spent in Wisconsin. From usher he hopped to treasurer in a vaude house, and accumulated enough to tide him over while he learned film selling on commission. He made a little money in the film sales, and had enough left over from his two months as treasurer to put him into partnership wth two other fellows operating several theatres in Racine.

Meantime his first and the same wife stuck with him always hoping to go to Europe, even second class.

Next he became general manager for Universal in Wisconsin, and then slid into his present Keith job. He has a boy and girl who will go through college on the money he saved while treasuring.

Asked about the secret of his financial success, Blumberg replied: "Have you a cigaret?"

And it was only recently Psst explained to the wife about that belly laugh over the cattle boat. He told her he had had in mind the "Minnehaha," a notorious ocean animal carrier.

Knowing her husband better and more familiarly by this time, Mrs. Nate merely fondly patted him over the bean with a coffee pot. While that reduced Pssts' height by an inch he couldn't afford to lose, it did not make him forget the lucrative days when he was a treasurer.

And to end the feud, Nate bought the frau a tea pot.

Dick Polimer spilling a load of Hollywood's agog situation between L. A. and N. Y. trains.

H. M. Herbel, gen. mgr. Universal office here, is bouncing father of boy. Number three for Herb.

Roving reporter for the American picked on Jack Horwits, Lindy owner, and tested him with 20 ask-me-anothers. Jack knocked out a score of 85.

The capture of Chicago's famous bad boy, Willie (Baby Face) Doody, brought forth the first local newsreel scoop for the News-Universal tie-up with actual shots of the capture.

*John Charles Thomas took out insurance policy for $500,000. Unusual feature is that it covers life and loss of voice in one contract. Said to be first of the kind issued. Johnny Kemp wrote it.*

# 'Round the Square

### Over-Night Actor "Steals" Show

"June Moon," the Ring Lardner-George S. Kaufman comedy tried out by Sam H. Harris, was brought in from Long Branch Saturday for script revision. First act looked excellent when the show debutted in Atlantic City, but the second will be entirely rewritten.

The individual hit of the show was scored by Harry Rosenthal, composer and orchestra leader. It was his first appearance on the stage. His role was that of Maxie, a dead pan, smart cracking music arranger in a publishing house. He played it so naturally Harry became a regular actor over night. Harris ordered more sides for him.

Rosenthal smokes cigars throughout the play. The property man tried to slip him a nickel weed, but Rosie stuck out for Coronas, explaining the five-centers might smell up the show. Harris heard about that and ordered props to supply the Coronas.

### Following the Zep

Atop the Rialto theatre, New York, is the world's largest electrically illuminated map of the world, measuring 30 by 96 feet, denoting the progress of the Graf Zeppelin on its globe-girdling flight. It's a Hearst ballyhoo stunt, promoted by Capt. George H. Maines, in which A. M. Botsford, Publix Theatres publicist, and J. C. Furman, special theatre exploiter, co-operated.

The highlights of the scheduled itinerary are denoted, an electrical Zep miniature indicates the dirigible's journey.

New York "American" is tied in through Hearst underwriting the Zep tour.

### Just a Panhandler

A man giving the name of James Fitzgerald has been pandhandling along Broadway. Just got out of State's prison in New Jersey, that he has a job, but needs carfare or money for an employment agency fee, he says.

New Jersey prison authorities know nothing of him, they told Doc Rockwell, who investigated—afterwards.

### Marilyn Miller's Honey Contract

When Marilyn Miller traveled coastward to turn "Sally" into a talker, her contract had removed every worry from the star's mind. Besides the $100,000 cash for six weeks' work it called for, Miss Miller knew that if the picture making extended over that period, she would receive $10,000 weekly for the overtime.

Additionally, little matters like her hotel bills, automobile, transportation and other incidentals were included in the agreement, leaving Miss Miller with nothing to pay for herself in Hollywood unless she is an ice cream fiend.

### New Juice Joint on Old Corner

Times square's first Orange Julius drink stand and probably the first in the east is located on the southeast corner of Broadway and 46th street, in the reconstructed Simpson hock shop building. A United Cigar store formerly occupied that space, but gave up because of the rental.

The Orange Julius drink is the west coast's popular best seller where oranges are no novelty, but the malted process of treating the orange juice is. This is the chain's 44th store.

### Unconscious Endurance Champ

Instance of cruelty was in the feat of Mrs. Corinne Rossburg in breaking the endurance swimming record of 60 hours at the Metropolitan pool, in the Bronx, by remaining in the water 61 hours.

At the 58th hour Mrs. Rossburg became panicky and tried to climb out of the water. With the new record only three hours off, her husband and backers tried to persuade her to finish, but because of weakness and fancied alarm, the swimmer insisted she had enough. Her husband and backers were unwilling to see the thing fall through with the new record so near, so whenever she tried to get out of the water they pushed her back in again. During the last hour of the swim the swimmer was delirious and when taken out of the water was unconscious.

The new endurance swimming champ is only 18.

### Show People in Politics

Joseph R. Smith, former Keith agent, has again been nominated as candidate for Alderman in the 23d A.D. New York, by the Democratic party. Smith has been elected to post previously and nominated to succeed himself in that district, in the Washington Heights section where the candidate make his home.

Two others aligned with vaude are entering the political race in November. John T. O'Connell, on the house managerial staff of the Fox Circuit for 15 years, will make run for Alderman on the Democratic ticket in Jamaica, L. I. He is figured to poll a heavy vote through his district taking in the actor colonies of Flushing, Bayside and Jamaica. Edward Reilly, former manager of the Flatbush, Brooklyn, and figured to enter the primaries for nomination for Sheriff of Kings County on the Democratic ticket withdrew last week, pledging his support to Dr. R. Jacoby, regular organization candidate.

### Stolen Tickets Not Used

Jack Pasternack's ticket office, on 44th street, was robbed of a little strong box which contained about $150 and his last week's supply of tickets for "A Wise Child," the Belasco hit. Whoever pulled the trick was too wary to attempt to dispose of the tickets, the seats being unoccupied. Only recovery was about 30 tickets for one performance. The bundle was picked up by a doorman at the Astor and returned to the theatre.

# PHILLY IS REAL DRY; TIGHTEST TOWN IN U. S.

Philadelphia, Aug. 20.

There is little doubt that Philadelphia is closed up tighter than any large city in the country. The police are sitting on the lid—and how. A humorous angle to the Philly wet and dry situation is the trek of the thirsty nightly across the new bridge to Camden where beer is to be had more or less openly.

It is verified by those in the know that there isn't a saloon of any sort operating in Philly. And no night clubs. Even the Hotel Walton roof is shut. While that hostelry never stood for selling, it is reported the police tipped the management to fold up the roof cafe.

The town went arid after the arrest of a rum ring that involved the police. That scandal resulted in the ousting of a number of officials.


## NEW YORK THEATRES

**EARL CARROLL** THEA., 50th St. & 7th Ave.
Mats. Thursday and Saturday
EARL CARROLL'S
**"SKETCH BOOK"**
New Revue of Laughs and Beauties
by EDDIE CANTOR
Featuring WILL MAHONEY, WILLIAM DEMAREST, THREE SAILORS, 56 PRIZE BEAUTIES.

**ZIEGFELD** Thea., 54th st. & 6th av. Cooled by Frigidaire
MATS. THURS. & SAT.—HALF PRICE
**ZIEGFELD SHOW GIRL**
with DOROTHY STONE
CLAYTON, JACKSON & DURANTE

**NEW AMSTERDAM** THEA., W. 42d Street.
Erlanger, Dillingham & Ziegfeld, Mg. Dir.
Mats. Wed. & Sat.—458 Seats at $1
**EDDIE CANTOR**
in **"WHOOPEE"** ZIEGFELD LAUGHING SENSATION

**BELASCO** Thea., B'way & 44 St. Eves. 8:50. Mats. Thurs., Sat., 2:30
DAVID BELASCO Presents
**It's a Wise Child**
A New Comedy by Laurence E. Johnson

**PLAYHOUSE** W. 48th St. Evs. 8:50 Mats. Wed., Sat., 2:30
**STREET SCENE**

**ROXY** 50th St. and 7th Ave.
Dir. S. L. Rothafel (Roxy)
**"The COCKEYED WORLD"**
HEAR!
VICTOR McLAGLEN, EDMUND LOWE and LILI DAMITA
THIRD WEEK
Midnight Performance Every Night at 11:30

Keep COOL at the Refrigerated
**CAPITOL** B'way & 51st St. Midnight Pictures Nightly at 11:30
2nd WEEK
Norma Shearer
**'The Last of Mrs. Cheyney'**
Metro-Goldwyn-Mayer ALL TALKING Picture
YASHA BUNCHUK CONDUCTING THE CAPITOL GRAND ORCHESTRA
"Cameos," a Chester Hale production featuring DAVE SCHOOLER, Capitolians, Christy & Nelson, Stone & Vernon Four, Mario & Lazarin, Aileen Clark; 40 Chester Hale Girls.

**AL JOLSON**
in
**'Say It With Songs'**
Warner Bros. Theatre
B'way at 52nd St.
Daily 2:45, 8:45 Sat. 3, 6, 8:45, 11:45 Sun. 3, 6, 8:45

2 WARNER BROS. & VITAPHONE TALKING and SINGING HITS
LAST WEEKS
**On With the Show**
WINTER GARDEN
B'way at 50th St.
Twice Daily 2:45 8:45 Sun. 3, 6, 8:45

MARK **STRAND** B'way & 47th St.
70 Degrees Cool
Midnite Show Nightly, 11:30
STARTING FRIDAY, AUG. 23
See—HEAR—H. B. WARNER in
**THE GAMBLERS**
NOW SHOWING:
BROADWAY BABIES

# Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights players and pugs. This series is reprinted weekly. Story below appeared in Variety, June 3, 1921.

## TWO UPSTATE TEAMS FRAME EACH OTHER

### Con's Rubber "Apples" Stood Off by Dead Ones

Syracuse, June 1.

Dear Chick:

We just come back from Jersey City where we dropped four in a row. I found out the last day what was wrong, but as "Dutch" Damrau was back of it I couldn't beef because he got hep to my rubber ball racket up here.

CON

You know the Jersey City club are a bad last and the only reason they won't finish ninth is because this is an eight-club league. We tore into them to mop up, for we are neck and neck with Toronto for the lead, but the best we got was to get out of town withou any of my infielders gettin' wounded.

We couldn't hit a ball out of the infield and I was afraid to slip any rubber apples in for fear Dutch would holler. After the first game I called the gang together in the hotel and read the riot act to them, but the followin' day it was just as bad.

They would go up to the plate and pop up little fly balls that you could stick in your vest pocket or hit a grounder right at somebody. I was goin' nuts on the bench, but it didn't do no good, so I had to take my medicine.

The last day I started Wally Nolan who has been beatin' everythin' in the league all season. Up to that day all he had to do to stop those birds was to throw his glove out in the box and they would roll over and play dead.

Their pitcher was a big string with a fast ball that wouldn't knock your hat off, but do you think we got any runs off him? We did not. They lucked in a run in the fifth innin' and we went into the ninth one run behind, for we had none.

I got desperate in the ninth, so I grabbed a bat and told Whalen to take the air for I would hit for him. I stood up at the plate and let this tramp throw over a couple that were as big as the night boat to Albany. After taking two and gettin' him in the hole I picked on one as straight as a string and tore into it so hard I nearly wrenched my back. It plopped up just back of second base. The second sacker stuck it in his pocket and the game was over. I tumbled right away, but, as I said before, what could I do?

I hunted Dutch up that night at his hotel and asked him man to man to tip me off what they had pulled on us. He finally told me and we promised to lay off each other's ball club for the rest of the season.

They done just the opposite to what I pulled with the rubber balls. Instead of their pitcher leavin' a fast ball for my pitcher to use on their hitters they had some apples that were as dead as dancin' mats and they used them on our bunch while we were at bat. My saps couldn't get them out of the infield naturally.

When they got the side out they would leave a regulation ball in the box for our pitcher to work with which gave them their odds and fixed things pretty. The only way they could lose was for us both to play a 0 to 0 tie, for it was a pipe that we couldn't score with those cauliflowers they were throwin' us to hit at in ten thousand years.

Damrau said he figured we owed them four games for me switchin' pills up here on them and that he had doped out the revenge. He claimed no one was in on it but him and the pitcher, so we have made an agreement that everything goes against all the other clubs in the league, but we are to lay off each other, and can't beef no matter if one club wins a hundred games in a row against the rest.

Cuthbert and Algy are pesterin' me to death to put the rubber balls back in as they can't get any home runs without them. The ball their usin' this season is a little faster than it was last, but it is still a good healthy smack to get them out of these parks in this league. Most of the lots was laid out on prairies. The fences seem to be a mile off. I'd like to see Kelly and Ruth blastin' at some of these fences instead of that right field stand just back of first base at the Polo Grounds. Some of those homers wouldn't make our right fielders turn their backs.

Take care of yourself.

Your pal, *Con.*

## A BRONX MARK SET BACK $3,000 BY CONS

Samuel Frank, restaurant owner of 882 Columbus avenue and residing at 1390 Melrose avenue, Bronx, explained between tears in West Side Court to Magistrate Albert H. Vitale how he had been swindled out of $3,000 in the Hotel Alamac.

After listening to Frank's yarn the magistrate held Benjamin Schwaidelson, 36, who stated he was an agent of the John Hancock Insurance Company, residing at 114 Elliott place, Bronx, for the Grand Jury. Bail of $3,000 was fixed by the Court and furnished by "Stitch" McCarthy.

While Schwaidelson did not actually take the money, Frank stated, the latter introduced him to a man the detectives are seeking and who switched an envelope containing Frank's money. Frank arrived home and peering into the envelope he carried, supposedly containing his money and the bunco man's dough, he found the envelope full of newspapers.

He raced to the West 100th street station and narrated his story to detectives Tom Brady and Jim Walsh. They interviewed Schwaidelson, who later surrendered and was formally placed under arrest. He denied any participation in the transaction.

Frank was introduced to the confidence man by Schwaidelson, he testified. The confidence man had a big real estate venture that he wanted Frank to get on the "ground floor." Frank withdrew $3,000 from a bank and met the thief in the Alamac by appointment. The deal was talked about. They pooled their money.

The money was placed in an envelope and given to Frank to take home and place in a safe. Frank was warned not to open the envelope until the following morning. His curiosity overcame him and he peeked into the envelope when he got home. Nothing but newspaper clips.

The switch was made in the hotel, alleged Frank.

## HELEN'S GOWN ALMOST UPSETS COURT AND GUS

Helen McFarland, 18, dancer and xylophone player, wife of Cliff Swor, blackface comedian, residing at the Hotel Claridge, recovered a deposit that she had placed with the Fairsex Gown Shop, 737 8th avenue, when the latter company failed to deliver a dress the dancer had ordered.

Miss McFarland appeared in court unaccompanied. She almost upset the proceedings when almost everyone craned their necks to get a look at the pretty dancer. Gus Schoenherr, veteran clerk, dropped his work to give the dancer his undivided attention.

Miss McFarland told Magistrate Vitale that she ordered the dress to wear at an audition. "I waited and waited. But the dress never came. As a result I lost the appointment for the audition," she said. The court was affected.

When the summons was returned a representative of the gown shop appeared and stated that there had been a misunderstanding. Miss McFarland withdrew her action and the gown shop representative gave the dancer her deposit.

Court resumed normalcy.

### VALLEE'S GA-GAS

Rudy Vallee has attained plaster-in-paris immortality in the form of plaques made by a New York firm to retail at $1 copy, which enables the femmes to hang the pash balladeer on the wall and wax ga-ga.

Vallee collects 50% royalty.

## UNDERCOVER COPS ARE OUT AFTER NITE CLUBS

It became known in West Side Court during a hearing that Inspector Patrick McCormick, boss of the cops that cover "Mazda Lane," has a squad of young "undercover" agents getting valuable evidence against alleged night clubs.

The "undercover" agents are young and good looking. They carry a stout bankroll and have a swanky air. They gain admittance to the clubs by posing as scions of wealthy families and spend plenty of the city's money.

One agent, explaining how he got evidence, told reporters that he did not drink, although he made plenty of "buys" in the place. "I wasn't in the place but a short time when I was joined by a dancer in the place. When the lights were dimmed, I would dump the liquor into a sponge I carried and squeeze the contents into a bottle I carried in my pocket," he said.

He stated he would play a place several nights in order to get plenty of evidence. When the place would be raided by the inspector's men, he was always present as a guest and would indicate the violators. The operators of the club were ignorant of the "finger-man."

Not only is the inspector proceeding against the clubs on the liquor law, but also lodges a charge of being a public nuisance. Two brought in on these charges were the Hi-Hat Club, 150 West 56th street. John Armstrong, 111-129 Roosevelt avenue, part owner of the club, was arrested on this charge.

In West Side Court before Magistrate Louis Brodsky, Armstrong was discharged.

Felix also arrested Albert (Punk) Stein, 114 West 48th street, manager of the Red Slipper Club, 114 West 48th street. After losing the Hi-Hat Club case, Felix asked for an adjournment, which was granted until Aug. 26.

## PECULIAR USES MADE OF SOME AGENTS' OFFICES

A number of Sadie Thompsons are using agents' offices as their thoroughfare. Without fear of the police, they are becoming more brazen and more numerous.

Presumably the girls are seeking a theatrical job, but they merely are passed from one office to another with a card from one agent or booker to another marked O. K. under the agent's signature.

There seems to be as much of this thing going on in some agencies as there is of regular business. Though carried on quietly, it has grown so extensive many of the stenographers in the offices have learned about it and are alarmed by the condition.

Some of the girls, it is learned, are not of the usual sort but are green kids, anxious for a job, who are taken in by the agents. Promises of every kind are given them and they are sent in turn to a music publisher who is to furnish songs for them; to a producer who has a job for them, etc.

Meanwhile the real femme performer is constantly insulted and rushes out of various offices.

Some of the stenographers in these agencies, the independent booking offices, cabaret agencies, etc., say that there are not enough women in the booking field and that there is a great field for them. Women would pay more strict attention to business, they contend.

## Miller Adjudged Father

Irvin C. Miller, 47, known in Harlem negro theatricals as an actor and producer of shows, living at 106 Edgecombe avenue, was adjudged the father of a child born to Louise Williams, colored dancer, of 141 West 145th street.

Special Sessions ordered Miller to pay $10 a week for the support of the child and to post a bond of $1,000.

# Saratoga's Week-Ends Crowded, But Piking Players Keep Big Fish Away

Saratoga, Aug. 19.

Third Saturday of the racing season brought the usual peak crowd to the tracks and roadhouses, but it was in the main a week-end mob flocking to the Spa with little likelihood of 50 per cent of the visitors sticking through.

Grand Union and the United States Hotels both held capacity Saturday, also the Lido Venice, Arrowhead and Riley's after the races but there was a notable let down at the hosteleries and the roadhouse resorts Sunday.

Season here, the play room operators are about convinced, consists this summer of a series of five week-ends with the Saturday steppers crowding the rooms wagering a little at the wheels and the dice tables and driving the big money players far from prying eyes.

### Brook Club's Big Play

The Brook Club, the fashionable restricted resort operated by Nat Evens with Walter Reade, theatre owner said to be in for a sizeable piece, is getting the big money players, the requirements for admission being almost as stringent as those prevailing at Bradley's in Palm Beach. Several $75,000 and $50,000 losers at craps are reported, that game steadily growing in popularity among the social set and Evens giving over a special room to the game, thus giving it the same prominence as chemin de fer.

In Palm Beach, E. R. Bradley barred the game for many years from his room because of its association, Bradley being a Southerner. Croupiers here believe he will eventually be forced to yield to the demands of his patrons who are getting a yen for the quick action dice table at this resort.

### Bobby Crawford's Yearling

Bobby Crawford, head of Brown, De Sylva & Henderson, music publishers, who used to be a jockey himself, is said to be the real owner of the yearling by 'Epinard' out of 'Mary Belle,' which Joey Levens bid in for $36,000 Friday night at the Himyar Stud sales. The colt is one of the best looking horses to appear in the sales ring this season. It was the second highest price paid for a yearling this year, tops being $45,000 for a Man O' War youngster. Max Hirsh will train the horse for Crawford who will most likely name it "Good News."

Buying a yearling is a real gamble as the youngster is bought solely because of its blood lines and nothing about its racing ability will be known for at least a year.

A filly that cost $75,000 last season, the record price, hasn't gone to the post yet while a $65,000 yearling at last year's sales "Broadway Limited," starting twice has shown little to date.

### Harry Lenetska Marrying

Harry Lenetska, of the William Morris office, a regular week-ender here looking after the interests of Abe Lyman's band, will marry Heloise Altschul in September. Lenetska brought Borros Morros of Publix up to hear the Lyman combo and the band goes into the Paramount for four weeks opening Sept. 6. The engagement was finally set Saturday with a Paramount sound truck on hand to make a Lyman trailer and shoot the races. Jolson appeared in one scene with Lyman.

### Lido's Liquor Pinch

Dry enforcement activity around Saratoga resulted in a pinch at the Lido-Venice Thursday night. That spot now faces padlock proceeding for next season, having been raided at the height of the season last year.

Arrowhead was visited the following night but nothing found.

The Lido with the game room operators running the kitchen sold champagne and a pint of scotch at the prevailing Saratoga prices to a couple of agents who later discovered storage car parked in the yard containing a considerable quantity of McCoy liquor.

None of the gayer night life spots took a chance selling anything over the week-end, but several added a $2 corkage or bucket charge for those bringing their own.

Without selling up here none of the spots can get off the nut with the burden thrown on the game room. With the exception of the Brook Club, none of the playrooms has hooked a player for a sizeable five figure sum, big money men visiting the popular spots managing to wiggle out with considerable consistency to date. Several Broadwayites have taken a fling at the wheel or the dice and outsmarted the house.

### Grift Out-door Trained

Playroom croupiers, stickmen and dealers are a clannish mob who figure anyone who steps in the room where they are operating is an 18-karat chump. In desperation or out of hunger for the usual end of a good season bonus they curse and swear when a big plunger gets out after being in the red for five grand or more at craps.

Smart dice players never toss $5 chips in the murderous field section of the table but the way the stickmen at the various resorts hustle the chumps to get action on every roll reminds one of a grift carnival ballyhooer doing his stuff.

Some of the cashiers at the crap tables in some of the pop spots here must have also gotten their early short-changing experience with cheap tent outfits. A stew playing $25 (green chips) and on the winning side one night last week was shortchanged $50 on each of eight consecutive passes, the cashier lifting one chip off the player's on the line bet, holding one out on the pay-off stock and then quickly making one stock out of both piles.

### Jolson's Inside Stuff

Al Jolson, up for his second week-end, brought his wife, Ruby Keeler, along this time. Out of regard for Al, the Broadway mob on the clubhouse lawn placed a bet on a horse named "Ruby Keeler" in the first race Saturday. The horse, a hot tip in the paddock, proved a stiff on the track.

Surrounded by a bunch of his former pals, Jolson confided that as a unit owner in United Artists he is now Harry Richman's boss; that he is in the perfume business as well as a director of Brunswick Records. Jolson has a piece of the firm manufacturing EBRI perfume.

Jolson also told the boys that Warners' paid eight million for control of Brown, De Sylva and Henderson, the boys taking plenty of stock.

Winding up his serious discussion Jolson gagged that everything but burlesque, the carnivals and the circuses were now controlled by Wall street, but that if the worst came he could still drive a truck for Lou Davis, he being the only Broadwayite who had ever paid the songwriter-butcher a meat bill.

### Clifford-Higgins Split

Cortez and Peggy open at the Lido-Venice tonight (Monday) replacing George Clifford and Lizbeth Higgins, ballroom dancers who are splitting after two seasons. Miss Higgins, daughter of the ink manufacturer by that name, is prominent in Long Island social circles.

New show at the Lido has Reine Valerie, soprano, and Olive McClure, acrobatic dancer.

### Arrowhead's Top Gross

Arrowhead, doing the biggest roadhouse business here, grossed $25,000 last week. Biggest week at the Lido last season was around $27,000, with little chance of that figure being topped this year with the liquor situation tightening up around these parts.

### At the Races

Among those at the races Saturday were Bobby Crawford, Mary Lucas, Ruby Keeler, Lucy Henderson, Mildred Lagay, Jack Partington, Emerson Yorke, Borros Morros, Nick Schenck, Al Jolson, Lou Schwartz, Ben Stein, Lou Davis, Stanley Sharpe, Harry Lenetska, Bill Grady.

Feud between a headwaiter and a piano and song trio working the tables at one of the roadhouses reached a climax when the boys high pressured a party out of a century, while the headwaiter was lucky to grab a fin for himself after waiting around till dawn.

## Film on Rothstein

Los Angeles, Aug. 20.

Based on the life of Arnold Rothstein, Paramount will make a picture starring William Powell to be called 'Color of Money."

Number of writers here, familiar with Rothstein, are collaborating on the yarn. Lothar Mendes will direct.

About a Neglected Institution
The "Phone Booth" Classic
"THE SPECIALIST"
By CHARLES (CHIC) SALE
Over 160,000 Copies Sold Last Two Months
On Sale at
MRS. GERSON'S TEA ROOM
1588 Broadway, N. Y.

# Uncommon Chatter

By Ruth Morris

### At the Astor

The Hollywood Revue—the question being: Can it be as good as they say? We shall see.

Opening with a minstrel number, introduced by Jack Benny and Conrad Nagel....Clever curtain effect, with sections of a semi-circle slipping back to afford wider scope. Film shifting from positive to negative treatment of the film. Swell idea....Joan Crawford, crooning a tune with much charm....Nagel making announcements as though he had taken a course in public speaking. He registers humility so pretilly....Charles King glorifying Mother Love, and a cute competitive bit with Nagel in which King, being worsted, shrinks to infinitesimal size in a huge chair....Already apparent that the producers know what they're about and are adding to stage technique the limitless possibilities of the camera....Anita Page in a smart fringed gown.

Some mispronunciations apparent in the announcements. Hollywood will have to brush up on English as she is spoke....Dane and Arthur in a pleasant bit of clowning.... Matinee audience ooh-ing as William Haines appears for a cute bit with Jack Benny....Have to watch even the extras in this monster film ....anyone might turn out to be a star....Knockout introduction for Bessie Love, emerging, a lilliputian, from Benny's pocket. "Never Knew I'd Have to Do a Thing Like That" a grand number....Marie Dressler in irresistible, broad comedy.... Laurel and Hardy in Magical Misfortunes—a good laughgetter.... Marion Davies and more good trick photography....Brox Sisters introducing a big band number....End of first half, which ought to make it about time for a new paragraph.

Overture flashed on a lower section of the screen in Magnascope. Check up another good idea....Erte costumes for a Jewel number with beautiful fading in of stage tableau ....What's all this going to mean? ....Under-water ballet background for a Buster Keaton comedy sequence. Dance very funny in its matter-of-factness...."Lon Chaney Will Get You" amusing idea.... Breath-taking adagio with Nattova and three assistants. House ooh-ing and ah-ing at the big stunts.... Shearer and Gilbert in a Romeo and Juliet scene in lovely color. Gilbert a very disappointing Romeo. Amusing studio interruption and re-playing of the scene in modern lingo—the roar coming when Romeo bids a fond farewell in hog latin.

Gorgeous set for...."Singing in the Rain." Who'd ever have thought that anything so artistic and intelligent could come out of Hollywood? Modernistic backing against a well-lighted drop, slightly to one side and balanced by a tree dripping with silver fringe. Rain effect enhanced by a mirrored floor..... Grand comedy by two trios made up of Gus Edwards, Charlie King, and Cliff Edwards; and Marie Dressler, Polly Moran and Bessie Love....Finale, orange blossom scene, complete with scent, and a beautiful Albertina Rasch ballet.... What a picture!

### "Burlesque" as Film

It's difficult to see in just what way "The Dance of Life" differs from "Burlesque," its stage version. The fault may lie with Nancy Carroll, who, although she is beautiful, sweet and more than competent, isn't Bonny—not the Bonny of the tank town and hard-boiled diction, who just can't help adoring and mothering her sappy Skid. A shame that Barbara Stanwyck couldn't have had the role. Nor is Hal Skelly's performance the perfectly true portrayal of the stage. There are moments when the camera seems to have made him quite self-conscious.

Scenes on the burlesque stage are repeated humorously with a troupe of nifty queens who rival Minsky's. It's hard to imagine that there are so many pairs of hips still in existence. Skid is shown at the height of his career on the stage of the Ziegfeld Theatre in a lavishly colored scene of great beauty. It's really a good picture, but anyone who adored the play will be disappointed. Its essence is gone.

### "Almanac's" Sartorial Fun

Attractive costumes in Anderson's "Almanac," working nicely into clever backgrounds. Opening number starts the show with lots of class, the chorus attired in billowy taffeta frocks with an eighteenth century flavor. With a little manipulation these are changed into nineteenth century attire and with further elimination, they become the shortnesses of the twentieth century. Awfully cute opening.

Stiffish white material and gold cloth achieve further prettinesses for a porcelain number with a pair of diminutive figures spotted "sous cloche" up-stage, in the prissy bric-a-brac manner of the nineties.

Other costumes are lovely, some executed with a touch of humor. The show itself is most amusing, although one might wish that its fair-to-middling entertainment had been weeded out before the premiere and the really grand people in the cast been given more to do.

Audiences would relish more of the white-faced, sly comedy of Jimmie Savo, who revives faith in the art of clowning. Eleanor Shaler appears all too briefly in a perfectly killing coloratura anthem to "America's Own Goldenrod," and a scream of a sketch depicting the family life of celebrated 20th century characters. For the rest there are Trixie Friganza in veteran comedy, Jack Powell with his perfectly swell drum obligatos, a thrilling adagio number titled "Metropolis," an Oscar Wilde fable which starts off beautifully and ends in a blaze of misinterpretation, a cunning song, "I May Be Wrong," and the silly clowning of William Griffith.

Keating, the Magician, m. c.'s the performance, the most miraculous of his tricks being the injection of humor and charm into the art of legerdemain. It's a nice show.

### N. Y.'s Disappointment

Do all the good things in life sooner or later turn out to be disappointments? Loew's New York theatre, for instance. It has a high water mark for bad pictures. Double feature days always, at least, three good laughs and many snickers. Then it upset everything with two good films on one bill. First of the

(Continued on page 52)

# NEWPORT

Newport, Aug. 17.

**Mary Hone**, socially registered actress, joined Ethel Barrymore's company for the current Coast tour. She has been on the stage several seasons, the daughter of the conservative Mr. and Mrs. Augustus C. Hone, of New York, granddaughter of the late John Hone, and great granddaughter of that Mrs. John Hone who was a social leader, and sister of the first Mrs. August Belmont.

**Mary** is descended from Philip Hone, Mayor of New York, whose Diary is celebrated. Mary's mother was a noted beauty, daughter of General John Breckenridge Castleman, of Louisville.

### Charlotte Ives Entertaining

At their villa on the Riviera Mr. and Mrs. Jean Boissevain, of New York, entertain many titled foreigners and lively Americans. He is of a Dutch-American family, and she was known on the stage as Charlotte Ives, although her name in Boston was Danziger. At one time she was reported engaged to Antonio Scotti, the opera-singer.

With her is her niece, who was in the chorus as Betty Hilburn before marrying and divorcing Arthur Worth, head of a women's wear shop in New York.

Betty's baby is also with the Boissevains, Charlotte's grand-niece.

### Several Corespondents

The fabulously rich Mrs. James B. Duke is at her Newport estate with her young daughter, Doris, heiress to many millions. Mrs. Duke was originally Nanaline Holt, and, by her first marriage, has a son, Walker P. Inman, whom typesetters call Walter. Last winter he was sensationally divorced from Helen Garnet Patton, daughter of a clergyman of Kokomo, Ind. She demanded $1,000,000, claiming he spent $100,000 a year, and he named many co-respondents, including "Dapper Don" Collins, the racketeer, and John Steele, the singer.

Walker also claimed that Helen had been detained in the Florence

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# Hollywood Styles

### Pretty Faces of Hollywood

Too much of anything grows tiresome, even beauty. Beauty delights chiefly because it is seldom encouraged. It is as surprising as a good slice of cantaloupe. Beauty appeals because it is the exception. When it becomes the usual thing it ceases to intrigue.

Such is the response-to-beauty situation here. Hollywood is able to go about its business, unperturbed by a superabundance of beauty that elsewhere would be devastating. Hollywood is used to pretty faces. All the pretty faces in the country gravitate Hollywood-way. Although casting directors fail to share the enthusiasm of relatives, the girls are not convinced. They remain hopeful. Marking time, they stay, waiting discovery. Meanwhile, they must live, so they take "temporary positions" as cigaret girls hat checkers, waitresses, models salesgirls. A job that insures being seen, to make it easier for their discoverers. And they are pretty Whichever way you turn, you are confronted by a pretty face, the grist of the movie mill. School girls in Hollywood seem more beautiful than those in Des Moines. Perfect examples of lovely femininity abound. Even wives are pretty.

Beauty is so much the rule in Hollywood there is no escape from it. It surrounds you completely. Finally, it bores you.

At present blondes, whether real or converted, are favored; the simple, unsophisticated kind. A little under medium height, high-chested with wide eyes and black lashes Wavy hair and a trusting look. Smallish noses, straight or up-tilted. Long limbs. A shy, then dazzling smile. Symmetrical white teeth. Brunettes may be a bit taller, but should give the impression of being petite. They are a shade less naive than the blondes and are definitely roguish.

A dozen, even a gross of such lovely maidens would lend zest to any community. But in Hollywood there are few "pretty girls." It is taken for granted that every girl is pretty. A "plain" girl would do very nicely, if there is such a thing.

### At the Studios

**Constance Bennett** is a romantic asset to the screen. She represents a type decidedly appealing to those of the audience who read F. Scott Fitzgerald. A perfect bored-with-it-all heroine for Princeton. Legends of her success with collegians who could afford New York, still cling to her, surrounding her with a minor note of adolescent romance, tempered with sweet tragedy. As yet pictures have no one with as glamorous a background, who is at the same time definitely chic.

Her clothes in "Rich People" are well-bred, sophisticated in their simplicity, but not quite young enough One day dress is peach pink crepe with a surplice line tied in a bow at the low waist in front. Back is straight. Skirt, surprisingly long, has a soft circular flare. Her clothes look like they might really be worn by a person of taste. They are not Hollywood clothes. It is whispered she bought them in Paris.

**Joan Crawford**, in "Jungle," is a child of nature, reared in a Latin-American thicket. Wild, untamed, as quick to fight as to love, she nevertheless wears some costumes whose tightness must be a nuisance when one's temperament is so free But Miss Crawford's figure deserves close-fitting, even in a jungle. When she comes to America in the picture, her dresses follow the same line only the skirts are longer and the fabric chiffon. An evening dress has bodice embroidered in brilliants, and skirt fringed with long ostrich tendrils. Floaty for dancing.

**Norma Shearer** wears a dinner dress in "Their Own Desire" of green chiffon embroidered with gold dots. Fabric is too lovely for trimming, so cut is developed unhampered. Dress is designed to sort of pull in three directions; toward each shoulder and across the hips in front. A short cape placed low in back is young. Skirt dips in back and falls softly long in center front. A nice dress for Miss Shearer's gracious lady-like quality, so unusual in pictures as to be refreshing.

# Clothes and Clothes

By Mollie Gray

### Turkey With Spangles

If the Marcus Follies hasn't just come back, they are ready for the tab circuits. Every comedy bit is regular weekly burlesque stuff—flirting with a "magic rose"—hospital patient requiring quiet—comedy quartette—a cop—etc. The same tuxedo-ed tenor, blond primma donna and straight man who was really the only laugh. Terribly serious, announced he would recite "Boots," "requiring the maximum of silence (and to the back stage noises) and that goes for behind the curtain as well."

And did he recite "Boots"—wore it right down to the inner sole. Lots of girls working with the straight faced indifference, or maybe it's concentration, of the wheel show girls. Of course, there is a jewel scene with skirts extending beyond fingertips held up by handles and a State scene girls representing each saying so in the worst poetry—but maybe it wasn't poetry?

Girl working with her brother, both playing piano accordions, displayed more talent during an imitation of Helen Morgan singing distinctly in a simple unaffected manner. Primma donna looked nice in pale pink moire untrimmed but for some narrow ruffling in the same material on the skirt. Another girl in a brown velvet tunic and beige crepe skirt was attractive, too. Three grand tableaus in weather beaten but still glittering costumes excited the 81st St. audience to the point of applause and they took the comedy kindly, too—being home folks who wouldn't dream of frequenting a burlesque show it was probably all new to them.

"The Man and the Moment" on the screen.

### Alice's Cute Frock

Alice White suits "Broadway Babies" to the last little emerald cut diamond. She was especially cute in a black satin costume with metal-edged neck ruching in the night club and in a dark velvet coat with small fur collar and reveres that rippled gracefully for street wear. Her light cape-coat was banded with fox only on the cape edge. Jocelyn Lee flashed an ermine wrap and the zebra striped coat with shawl collar and cuffs of black fox, but she lost Charles Delaney. Bodil Rosing's speech wasn't too distinct, but it was good to see her with a smart marcel instead of the usual dragged back hair of the parts she has been playing most of the time. Title that got the biggest laugh from both men and women was, "Give a woman enough rope—and she'll skip away from you." Finish too gabby—seemed as though Fred Kohler as the runner-up for Miss White's affections would never get through heaping compliments and blessings on her little blonde head.

### Add Circular Flares

Natalie Moorhead, as one of the "Trusting Wives," looked stunning right in dark silk trimmed with small metal buttons almost to the elbow of her tight sleeves four larges ones closing the jacket effect of the bodice over to one side, lace filling the rest of it, skirt dipping only in back due to a circular flare. An amusing talkie.

### At the Paramount

Paramount military minded ushers have decided those lines of black marble are not just a decoration on the floor of the lobby—the crowds waiting for the finish of the Friday morning rehearsal must keep within those lines whether they like it or not, and they don't like it.

"The Velvet Revue" is very lovely as far as the velvet and its colors are concerned, but the revue part isn't in the same quality. A mixed team of ventriloquists did the Valentine Vox and Miss Walters' material almost word for word but without their talent.

Thelma Lee added dignity in a brown velvet gown whose skirt was made longer on the sides by straight panels but very full between, the deep girdle making that fullness almost like a ruffle in front. In ombre velvet shaded from light gray to black trailing from elbows and waist, she was more imposing than impressive.

Girls appeared first in pajamas of every hue, each touched with silver and caught at the ankles in a cuff. Latter in street costumes, some with fur, some without, and finally in evening ensembles, several of the capes lined with the frock material only to the top of wide frill at the bottom. An occasional odd combination of colors such as a wine color gown and a blue wrap the same tone added interest. Set draped in violet and the poor, abused stage band in purple velvet smocks, very Greenwich Village.

### Symbolism

Outside guard at the Central Theater must have had a hard time choosing a fitting manner of dress for the present screen occupant. But he solved it by a red tie and handkerchief. Picture is "Fast

### Enjoyable Pair

Norma Shearer and "Mrs. Cheney" are a double delight.

Miss Shearer was stunning in a taffeta gown with spangles topping the large irregularly set petals that made the skirt bottom, more making an enormous bow in front, while a plain white taffeta bow fitted between the shoulders in back; her fan of white maline. Her satin pajamas were white, with black velvet appliqued down on side on the back of the long coat and in stripes on the top.

She looked very smart in a light color woolen suit with patch pockets, no collar and a large pearl buckle on the skirt belt.

Hedda Hopper wore black and white to her advantage.

### Undraped Ladies

Capitol's "Cameos" presentation is rather startling. After a very dainty Grecian ballet and various reminders of how the past dressed itself a group of girls paraded with the least material hindrance yet encountered even at a burlesque show. But here it's art.

Set of silver, lovely, Stone-Vernon adagio artists splendid as always—still those undraped ladies were surprising to say the least.

### Maddening Propaganda

Who should know more about "The Power of Evil" than the Soviets? Why their everlasting propaganda pictures are shown here as picture plays and admission charge is just another example of the foolish American falling for anything "imported."

To anyone with the least respect for religion, this is maddening—scenes of the sick girl's mother praying before a picture of the Blessed Virgin until "The Virgin weeps," said the screen, and then showing a monk in back of it pouring water through two funnels in the eyes of the picture.

And the witch doctor burning a cross of cotton over a sick child and the title "The Cross and witchery are ever in league."

Final scene shows the witch doctor, the mother-in-law and sister-in-law of the girl combining to smother her to death. No wonder reviewers get headaches; such scenes and suppressed fury account for some.

### A Double Day Break

By some freak of luck the New York had two pictures that weren't too hard to stand on its double feature day (16), when one good film is considered a break.

"The Prince and the Dancer" was just as simple as the title and at times was like a game in alphabet soup—everything was letters. "H. R. H. and his A. D. C." doing things on the QT with the outcome as plain as ABC, but all in fun which, for a foreign-made, assures forgiveness.

Dina Grailla was quite good and the A. D. C. as pretty as a Hollywood hero—the height of prettiness. Her white taffeta gown was cut shorter in back and a net hem there expected to be a smart touch, but it was a stupid one.

### Light Fingers

"Light Fingers," otherwise Ian Keith, reformed for Dorothy Revier as everybody knew he would. Dot wore a straight coat frock of white openwork embroidery over a black satin slip, and it looked well. Her metallic cloth gown with full floor-length overskirt of black tulle seemed cut too low. The beautiful jewels must have been real, they made such a brief appearance.

All talking and easily understood.

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## 15 YEARS AGO

*(From Variety and Clipper)*

War in Europe came upon American theatre in the midst of elaborate preparations for the new season. All plans were revised. Vaudeville season, ready to open Aug. 31, put back to Sept. 7.

In England the managers announced that a salary cut of 30% was in effect, with the likelihood it would go to 50% until such time as theatre made its running expenses.

Everythere the player's nationality was a thing of utmost importance. Paul Conchas (German, playing in England) received a telegram, "O. K. if you can get the stuff through." Message referred to stage pharaphernalia, but it nearly got the juggler arrested as a suspicious person.

Eva Tanguay had in preparation a musical comedy adapted from the German for Broadway presentation, but it was called off entirely. The legit field was all confusion. Scores of productions were held up indefinitely because players under engagement were caught in Europe and there was no telling when they would get home.

A survey of distribution makes it clear that the state rights market is in a bad way, due to loose business methods, and it is evident that the program release system will ultimately kill the open market entirely.

World Film was a new program producer under Lewis J. Selznick, who now offered service on the basis of four reels a day in single and multiple reels.

Eddie Cantor, back from Europe, teams with Eddie Kane for vaudeville.

## 50 YEARS AGO

*(From Clipper)*

One of the Clipper's occasional budgets of news from Leadville, Colo., probably the most picturesque mining camp America ever saw. This one is dated July 4, suggesting the sort of mail schedules the West enjoyed. Town was just recovering from a staggering slump. Appears there had been a phoney gold strike some distance away and the male population departed for that point en masse. Now they are all back and things are humming again.

Five or six music halls running. One theatre tried "Uncle Tom's Cabin" and closed the next night, citizenry having made it plain they didn't want any high-brow dramatics. But girl shows packed 'em.

Fourth of July has been dull at the boxoffice because two armed forces had clashed in the outskirts over possession of a mine and the row was too strong a counter-attraction.

Everybody in the place carried at least one .45 on his hip, but the community was unconscious about law and order. An actor in one of the shows had walked out on the Fourth and fired a patriotic salute into the air. Vigilantes seized him and cast him into jail. He paid $15 fine. Bodie, just over the California line, was just opening up and desired a show company. Town could be reached either "by stage or two fast team lines."

The Barnum Circus was the only big top to play Canada, being the solitary show that could stand the tariff exacted at the customs. Barnum customs charge was $6,000. Show reported to have got it back with two turnaways in Toronto alone.

# Inside Stuff—Pictures

(Continued from page 15)

in talker product. The need for a double is occasioned only when a humming voice is shaky or the player is just a plain monotone.

The gallery-height training of regular legits and the booming of the pro basso have to be toned down considerably, otherwise there is a rasp and crackle in reproduction.

The following appeared this week in Publix Opinion, the official and confidential house organ of Publix Theatres:

"FOR ALL OF US!

"Following the publication of the Paramount-Publix issue of Variety, in which the story of Publix and its manpower was told, Mr. Katz, at a meeting of his executive cabinet gave voice to a thought that was instantly commended by the cabinet.

"The nice things that were said are all very fine indeed," he declared. "They are true, in the main points, but that being the case, by the very prominence of the facts, a danger is presented that we must be prepared to combat.

"Let no one get a swell-head!

"We are proud of each other in this organization, and we have the leadership. But let's not assume a domineering attitude or one of cockiness. As individuals, a humility and gratitude for the co-operation of each other within the organization, and a constant bid for the good will of all other companies, is the sort of characteristic that we must all be sure to manifest.

"Despite the fact that Publix holds leadership, our organization is growing, and we want it to grow. We cannot put any obstacles in the way of that progress by permitting a destructive and conceited attitude to alienate the goodwill we have earned."

They're finishing off "Sunnyside Up" out at Movietone City (Fox), working nights on the big water carnival splash. This is reported as Seymour Felix's idea, the staging taking place in a mammoth tank of considerable depth which permits the girls to emerge from the water as in ye olde Hippodrome days.

Innovation is a heavy glass top to the tank upon which there will be a ballet, the cameras picking it up as if the girls were dancing on water.

"Cock-Eyed World" will remain at the Roxy for four weeks, perhaps longer. Though but four weeks it will gross over $600,000. William Fox's share of that gross will be around $150,000, perhaps more.

Had Fox placed the picture in a $2 Broadway house, it would have taken a run of over six months to net that amount of money, provided the picture should have been a smash. As it is Fox gets his Broadway profit immediately and releases to the regular houses.

It's not unlike the argument the Balabans give the distributors in Chicago on a Broadway $2 run picture. Max Balaban tells the distribs he can guarantee more for a Loop pop B&K run house than the distrib could possibly make at the legit scale in Chi.

Few $2 pictures have made money, real money on Broadway. Perhaps eight in 12 years and certainly not over 10.

Harry B. Wier, who held the title of chief sound engineer during M-G-M's occupancy and operation of the Cosmopolitan studios, is still on the payroll although the studio is closed, and Wier is without duties. Wier, a telephone and phonograph man, got in on the ground floor when sound was new and it was all a mystery. His contract has two more years to go and by report it calls for $25,000 a year.

A number of ex-telephone men are understood to be collecting on fat contracts from various film companies who seemingly have no place for them in their permanent organizations now that sound is pretty well stabilized. Before the advent of sound pictures most of these engineers considered themselves well off at $5,000 a year.

In the coffee-growing districts of Brazil the larger plantations maintain film theatres for their laborers who are isolated and have little or no social life. Owners of the plantations book pictures regularly and pay regular rentals. They are not classed as competitive business.

There are approximately 50 of these plantation theatres in Brazil.

The possibility of introducing a third ticket in the biggest primary battle, the AMPA, in the weakest period of the organization's career, is facing, has caused the regular nominating committee to broadcast a bit of mimeography to its members. Like small town politicians, the boys are going at one another. The document goes in for superlatives and biographies of its regular candidates. It explains the sheet by stating such has been brought on by the "opposition slate."

When the possibility of a third ticket loomed up even the insurgents got a little chill, several of them figuring that all the paid up members, the only ones eligible to vote, would be running against each other.

Meantime there is some agitation for the publicity director of a big film company to enter the lists. There is a feeling that the return of a big name would do more than anything else to build up the organization.

Picture men just can't figure the deal whereby RCA Photophone (General Electric) is willing to agree to wire 5,000 independent picture theatres at a maximum cost of $3,000, in view of its own and General Electric's much higher scale. While some reports say RCA's offer is for houses of 500 or under seating capacity, that is not so understood.

The impression is that RCA intends giving the indie houses its regular wire equipment, and another impression is that RCA Photophone made the offer with the knowledge of G. E.

G. E. couldn't well make such an offer without expecting a loud call for refund from the several thousands of houses it has wired at a much larger price, nor could W. E. get the indie trade at its present scale if at all.

Fox's "Why Leave Home," musical remake of "Cradle Snatchers," will probably be known along the Coast as "Imagine My Embarassment" when it makes its appearance there during Greater Movie Season's 30 days. There's a difference of opinion on the title change, but a chance that "Embarassment" will get the national release call.

A distinct murmur going through the Pacific colony on Fox product. It started while "Cockeyed World" was in the making and has continued to gain momentum as that one, then "Salute" and then "Frozen Justice" were previewed. Besides which "Married in Hollywood," the operetta, is getting terrific word of mouth. "Cockeyed World" is reported carrying a production overhead of $500,000 while "Married in Hollywood" started off budgeted at $550,000, has had $100,000 added for a color finale and is now on costly set retakes which figure to place the picture so close to $750,000 for its 10,500 footage that the difference wouldn't be a good week at the Cameo, New York.

First National will hereafter put 13 jurors in the box when making a court room scene.

Decision to take a leaf out of the book of the courts resulted from a scare when with "Woman on the Jury" well under way and all 12 jurors very much registered, one of the number failed to show up.

Scenario writers are making it tough for casting directors and booking agents. Some of the types being called for at a Coast booking office are a troupe of Bedouin tumblers of real Arabs; girl singer five feet, blue eyes, black hair, who can sing jazz songs translated into French in French style; accordion player, blonde, must be good looking and a good actor.

# Inside Stuff—Legit

Constance Collier, the legit actress who is over here most of the time, is a subscriber to Variety.

In New York she lives at one of the mid-town hotels. Her copy of Variety is mailed to her London address, from which it is remailed to New York. Upon receiving it, her friends say that Miss Collier, ripping the cover from the much-traveled copy, exclaims "Ah, here's my copy of Variety. I will have to see what's doing."

John Mason Brown, just appointed dramatic critic of "The Evening Post, is a young man around 30, but with considerable standing in his possession. Long an associate editor of Theatre Arts Magazine, he has also done considerable lecturing on the theatre, both here and abroad. This will be his first daily paper job; a job which half a dozen men were after.

The selection was made by Julian S. Mason, m.e. of the Post, and it didn't leak, the Post making the announcement itself. Robert Littell, critic last year for the Post, goes to the World.

Florence Golden, now playing in "My Girl Friday" at the Republic, is the daughter of William Smith Goldenburg, dramatic critic of the Cincinnati Enquirer. She had her first stage experience in "Mima."

Schwab and Mandel's decision of cast changes in the Boston company of "Follow Thru" which tried out in Atlantic City week before last is costing plenty. The show was figured to steer into the Majestic, Boston, after Atlantic City. Laurence Schwab who looked it over at the seashore decided upon several changes.

The first snag was when Schwab & Mandel discovered they would have to compensate the Boston house for remaining dark and also to carry the pit orchestra on full salary for the additional rehearsal period. Schwab gave the musicians two weeks' notice after the decision to revise, but the musicians union ruled that the men would have to be carried on full salary and retained when the piece reopened. It means $3,000 payroll for the two weeks the musicians are laying off, preliminary to the reopening in Boston.

# Inside Stuff—Vaude

The title guarantee matter on the Keith-Proctor transfer, which threatened to hold up the buy on a couple of the Proctor houses, was adjusted when the title company issued a policy guaranteeing the title for the life of the buildings. Each of the two theatres encroached somewhat over the stoop line.

A coincidence is that two brothers of famous ballroom dancers are in the diplomatic service. The brother of Ramon Reachi (Rosita and Ramon) is Mexican consul to Los Angeles and also May McAvoy's former husband.

Nicholas Veloz, brother of Veloz and Yolanda, dancers at the St. Regis hotel, New York, is Venezuelan vice-consul to New York city. He is also a famous sculptor. Veloz, Sr. was former ambassador from Spain to several South American nations and high in the diplomatic service.

Comment on ballroom dancers classified Moss and Fontana as the greatest extant with Fowler and Tamara and Rosita and Ramon rating in the big leagues along with the M-F team as smart attractions. Then comes teams like Marion and Martinez Randall, Veloz and Yolanda, the DeMarcos and one or two others.

Moss and Fontana are regarded as the biggest money getters perhaps of all times, not forgetting the late Maurice Mouvet, because salaries were not so high then as now. A $3,500 a week figure for a smart ballroom attraction was unheard of.

In point of service Addison Fowler, prior to and with Florenz Tamara as his partner, probably takes seniority, having been dancing since 1916.

This is remarkable considering the relatively short life of class ballroom teams. There aren't a dozen teams of importance now in the show business, unusual because there are so many qualifications.

The contemporary smart exhibition dancer must be polished, of good address and intelligence to mix socially with an elite patronage, physically attractive, physically fit, youthful and distinctive in style.

# Inside Stuff—Music

Captious comment on the quality of the new Al Jolson songs judging only from Jolson's own Brunswick recordings was completely reversed by the industry following the opening of the picture, "Say It With Songs." It's an interesting study on what a personality can do to dominate anything, be it an indifferent screen tale or so-so song material. As Jolson does them in the picture will be what will create the demand for his Brunswick and other versions thereof; not vice versa.

Coast song writers are watching their step following demand of Virginia censors that copies of all song lyrics be supplied with related prints when submitted for review.

One studio executive says a number of songs have been getting by owing to the inequality of reproduction in theatres with consequent lessening in clarity of the words.

Ben Pollack was host last night (Tuesday) or rather this (Wednesday) morning at 2 a. m. to a swimming party at the new Hotel Pierrepont, Brooklyn, N. Y., hard by to the Brooklyn Paramount theatre where Rudy Vallee is in his closing week. Pollack, who returns to the Park Central hotel, New York, as orchestra leader next month, feted his musical colleague as a little farewell prior to Vallee going to the coast for his "Vagabond Lover" feature. Both are NBC radio artists and close friends.

The new Pierrepont, on Pierrepont and Henry streets, will not have its swimming pool formally opened until the end of this week, the Pollock-Vallee party thus inaugurating the pool.

The Al Jolsons (Ruby Keeler) and the Bobby Crawfords (Mary Lucas) left suddenly Monday for the coast. Jolson starts on "Mammy" by Irving Berlin who wrote the story and songs and Crawford went to clean up the Fox music publishing situation.

For one thing Crawford, on behalf of his firm, DeSylva, Brown & Henderson, will endeavor to interpolate one of his songs in the Berlin picture in retaliation for Berlin, Inc., having previously eased in a number or two in previous Jolson-DeS-B-H affiliated talkers.

Crawford is irked at the lack of cooperation from the music end as regards "The Cock-Eyed World" where a song, "So Dear To Me" is introduced in the forepart of the picture and then completely forgotten about. Had it been reprised, the firm feels it would have had a big hit on the strength of the picture.

Crawford will stay on for three or four weeks, returning to take a European vacation.

Regardless of the Warner-Harms deal, DeS-B-H hope to retain it's Fox affiliations undisturbed.

# Equity Members in N. Y. Suffered More Than Coast Members Did

It seems agreed by Equity members in New York that they suffered more during the Equity embargo on picture playing for the past 11 weeks than did the Equity out-of-works on the Coast. Reason for this the New Yorkers say was that whereas the coast members received some money at least for daily living from Equity funds; in New York Equity did not give a cent to any hungry member prohibited from working by its order.

A large number of Equity drama and musical comedy players felt the pinch in the east, made harder through it being the legit's lay-off season. Not only did the New York studios hold up some full length pictures, but the effect of the Equity no-play ruling was felt in the talking short ranks.

**Discrimination**

Some of the Equityites east allege discrimination in the New York Equity offices as to playing permission, but refuse to mention names. Some players received permission to apppear in shorts east, they claim, while themselves when asking were given short shrift with a negative reply.

That the condition for many Equity members who would not disobey the Equity order and remained out of proffered work became serious in a financial way is certain.

The possible opportunity of the talkers that has been missed is another sore spot with the easterners.

Frame of mind of returning Equityites from the Coast varied. Some were optimistic, saying Equity could not lose and buoying up the New York Equity headquarters despite the disquieting reports received there. While other returned Equity members were quite blunt in stating that Equity had no business trying to mix in on the picture studios.

## SCHWAB & MANDEL ON COAST—SHOW AND FILM

Los Angeles, Aug. 20.

Larry Schwab is coming here for Paramount conference to decide whether "Good News" will be made as picture here or on East, also to assist in the staging "Follow Thru," due at Mason Oct. 16.

Frank Mandel already here.

## T-S Behind Carroll Show

Los Angeles, Aug. 20.

Deal is on whereby Tiffany-Stahl may put up the mbney for Harry Carroll's new revue opening Sept. 15 at the Hollywood Music Box.

In return Tiffany will have screen rights with revue to be made with practically the same cast plus a few screen names.

## "Fioretta's" Chi Opening

Chicago, Aug. 20.

The Erlanger reopens early in September with "Fioretta." Following will be "Whoopee."

### DUFFY'S 2D IN OAKLAND

San Francisco, Aug. 20.

Henry Duffy added the 11th theatre to his Coast chain by leasing the Fulton at Oakland, Cal. Opening date and first Duffy attraction to play there not set.

This is Duffy's second Oakland house.

### Ratoff Out for House

Los Angeles, Aug. 20.

Gregory Ratoff is after a legit theatre in Hollywood to produce plays for himself and his wife, Mme. Lenovitch.

Latter is now in Newport at the summer colony staging shows for the society mob.

### Lead for Genssler-Rice

Claudette Colbert has been engaged by Lewis Gensler to head cast of "See Naples and Die" by Elmer Rice, which Genssler will produce next month.

### Erlanger Taking "Brothers"

Chicago, Aug. 20.

After its run at the independent Cort, to start shortly, "Brothers" becomes Erlanger-booked.

## CHOW AND PAD TIME RIVALS COFFEE AND CAKE

Legit now has its rival to the so-called coffee and cake circuit which the w' ones have dubbed the chow and pad circ 't.

Paul Martin, who recently arranged to give shows at the intimate theatre located on the former Vanderbilt estate at Oakdale, L. I., has been lining up players on a room and board guarantee basis, with a coin split if any comes in. He does not guarantee currency distribution.

Martin's company opened last week with most going in figuring it a vacation, since the house only gives night shows. Some are already set for next season, awaiting rehearsal calls. The larkers, however, are not using their own names on the billing, prefering to keep their connection dark.

## 3 Hurt at Stamford

Stamford, Conn., Aug. 20.

Three members of the Actors' Playshop company, summer stock at the Auditorium, are recuperating from two motor accidents.

Beatrice Maude, director, and Paul Burani, juvenile, are convalescing from an accident which took place in New Haven three weeks ago.

Harry Sothern is still in a serious condition in the Stamford hospital from injuries received in an accident last Tuesday.

Denis Gurney is substituting for Sothern as stage director.

## Short Bankroll Folds Up "Temperance Town"

"A Temperance Town," due in New York next week, folded instead when the intake on the two weeks' tryout failed to pay salaries, later liquidated from bond posted at Equity.

Mo ens n and rt floated the production on a short bankroll. Unless fresh money can be inter ed lat , though an eight weeks' lapse will be required by Equity before permitting resumption, the Hoyt revival is cold.

## $100,000 for Ballets

Hollywood, Aug. 20.

Though she has contract for staging ballets in three pictures for M-G-M, Mme. Albertina Rasch, who leaves for New York this week has signed a contract with the company whereby she gives that studio the exclusive services of herself and ballet during 1930. Minimum guarantee is for 20 weeks at $5,000 a week.

### DUFFWIN SAFE LOOTED

San Francisco, Aug. 20.

The safe of the Henry Duffy Duffwin theatre in Oakland was mysteriously robbed last week and $2,500 taken.

E. O. Bondeson, manager, discovered the theft. There was no sign of violence on the safe. The thief took only currency, leaving a considerable amount of silver.

### CURRAN'S 16 WEEKS

Los Angeles, Aug. 20.

Herman Curran, who has the Coast rights to "Follow Thru," has taken a 16 weeks' lease on the Mason, Erlanger house, beginning Oct. 16.

Tenancy is for the musical.

### Royce's Prolog

Hollywood, Aug. 20.

Edward Royce, out here for Fox, will stage the prolog which is to go into the Chinese for "Cockeyed World."

### Ann Pennington's Picture

Los Angeles, Aug. 20.

Ann Pennington goes in "Tanned Legs," Radio.

As a result she will not appear in Harry Carroll's Revue.

## Shows in Rehearsal

**"Montana Moon"** (Jack Linder), Bryant Hall.

**"Dracula"** (Horace Liveright), Avon.

**"Jarnegan"** (E. Saenger), Maxine Elliott.'s.

**"The Vagabond King"** (George Wintz), Liberty.

**"The Journey's End,"** Chicago Co. (Gilbert Miller), Miller.

**"The Journey's End,"** Canadian Co. (Gilbert Miller), Empire.

**"House Party"** (Tyler & Erlanger), Frolic.

**"Great Day"** (Vincent Youmans), Cosmopolitan.

**"Scandals"** (George White), Apollo.

**"The Student Prince"** (E. J. Carpenter), Lyric Hall.

**"Rio Rita"** (George Wintz), Mecca Temple.

**"Murder in the Subway"** (Edward Blatt), Times Square.

**"Second Sight"** (Murray Phillips), Lyceum.

**"Soldiers and Women"** (Lew Cantor), Ritz.

**"Mendel, Inc."** (Lew Cantor), Longacre.

**"Fightin' Folk"** (P. Dodd Ackerman), Vanderbilt.

**"Hawk Island"** (Thomas Kilpatrick), Lyric.

**"Follow Thru,"** Boston Co. (Schwab & Mandel), Imperial.

**"Scotland Yard"** (A. H. Woods), Eltinge.

**"Blow That Man Down"** (Arthur Hopkins), Plymouth.

**"The Jazz Regiment"** (Robert Grisman), Unity Hall.

**"Me For You"** (Aarons & Freedley), Broadhurst.

**"Fiesta"** (Provincetowners) Garrick.

**"Signed X. Y. Z."** (George M. Cohan), Fulton.

## Birns Chances "Fifi"

"The Case of Fifi Bolette," announced for production by A. H. Woods, has been taken over by Willian S. Birns for immediate presentation.

Woods tossed it off because of daring theme and after Chicago authorities sloughed "Frankie and Johnny" with Woods figuring if the censorial authorities hopped on "Frankie" they'd never stand for "Fifi."

"Fifi," authored by Irving Kaye Davis, packs inside stuff on the pursuits of ladies of the evening with locale in women's reformatory and conditions paradoxically making it nil as a reformation station.

## Ann Nichols' "Callahan"

Anne Nichols, back from the coast on a visit, is at work on the writing of a melodrama to be called "Callahan."

Miss Nichols has several additional plays of her own writing, also due for presentation this season. Included is "Abie's Children," the sequel to "Abie's Irish Rose."

It is probable that "Callahan" will be put on ahead of the sequel.

Miss Nichols plans no further touring of "Abie's Irish Rose."

## Geo. M.'s Medley of His Old Hits as New Revue

George M. Cohan is planning a musical revue to be labelled "Cohan Revue" for New York next winter.

It will be a reprise of bits from former Cohan shows with Cohan incorporating previous successes for a lampooning in the skits and blackouts with a satirical fling at the former production's song hits also.

Cohan had been working on the revue when he hopped into cast of "Gambling" last week and will resume work on the book, lyrics and music after the melo is set at the Fulton, New York, next week. Cohan intends to head the cast of the new revue.

### A. C. SHOW AT CENTURY

R. H. Burnside's spectacle, "Here and There," will go into the Century, New York, Sept. 9. It ends run at the Auditorium, Atlantic City, Sept. 7.

The Burnside revue goes in for two weeks, with option. It may be the last attraction for house, after which the theatre will be demolished.

## Future Plays

**"Eve's Complaint,"** musical by Russell Osborne and Russell Medcraft, starring Charlotte Greenwood, will reach production in October, produced by Hassard Short in association with Sam H. Harris.

**"Thunder Man,"** which Lulu Vollmer has adapted from the Russian, for early fall production by Laura D. Wilck.

**"Fireproof,"** by Bertram Block, will be produced by Sydney Phillips. Now casting.

**"Family Affairs,"** by Earle Crocker and Lowell Brentano, starring Blanche Ring, will go into rehearsal in two weeks with Frederick McKay as producer.

**"Mendel, Inc.,"** produced by Lew Cantor, bows in at Long Branch, N. J., Aug. 26. Cast, composed mostly of recruits from vaude, includes Joe Smith and Charlie Dale of Avon Comedy Four; Joseph K. Watson, Jennie Moscowitz, Maurice Freeman, Annette Hoffman, Edith Broder and Lester Solkow.

**"Murder on the Second Floor"** has gone into rehearsal for A. H. Woods. It opens out of town Sept. 9 at Asbury Park, N. J., to follow into a New York house Sept. 23. Cast, mostly English, includes Frank Vosper, Drucilla Wills, John Turnbull, Viola Lisle, Leila Dressner, O. B. Clarence, George Probert, Charles Brown.

**"Fellow Workers,"** by Carl Koohlman, is in rehearsal with Edward Irving producing. It opens at Playhouse, Great Neck, L. I., Sept. 9, and then into the Masque, New York. Cast includes John McCauley, George Doherty, Edmund Colburn, Grayce Frothingham, Maybelle Lee, Frank Finnerty, Lew Mayberry, Arthur Pirolle, Hugh McLaughlin, Jean McLaughlin and others.

**M. Thomashevsky,** formerly of the Yiddish Theatre, has joined Hyman Adler in the formation of the Judean Drama Guild, the first production of which will be Ansky's "The Devil's Sabbath."

Katherine Cornell in **"The Age of Innocence"** opens in Detroit, Sept. 9, with Chicago to follow.

A third company of **"Journey's End"** is being organized by Gilbert Miller. It will play week stands in key cities independent of the New York and Chicago companies.

**"Dracula,"** recast for a third season by Horace Liveright, went into rehearsal this week and opens a road tour Sept. 16.

**"Great Scott!"** is now the title of Louis A. Safian's "Baa, Baa, Black Sheep!" It opens Labor Day.

The cast includes Walter Norton, Mary Roth, Ray Harper, Millard F. Mitchell, Albert C. Henderson, Ethel Strickland, Adele Renson.

Butler Davenport's **"Deferred Payment,"** by Jose Santiagotogl, Brazilian playwright, opens Sept. 7 at the Devenport Little Theatre, with Evelyn Keller, David Wilton and Davenport in cast.

**"Montana Moon,"** musical by Mark Linder and Walter Rosemont, went into rehearsal this week with Jack Linder producing. It opens at Brooklyn Sept. 23.

## Ghost Misses "Dinner" But Equity Pays Cast

"Dinner Is Served," produced by Powell and Miller, after a week at the Cort, New York, closed without paying salaries Saturday. The cast later was paid from cash bond posted at Equity.

Miller and Powell were informed by Equity that unless two weeks' security was posted Monday afternoon they could not continue. No coin was forthcoming.

### McKAIGG'S PRODUCTIONS

Alexander McKaigg is branching out on his own as a legit producer next season. The first will be "Silver Apples," by Bertram Block and Katherine Burt, now casting. With the above launched McKaigg will direct attention to "Water Weed," Martin Taylor's dramatization of Alice Campbell's novel of same title.

### St. Louis Stock Blows

Musical stock at the Garden, St. Louis, failed to pay salaries last week, with Equity forwarding check to cover pay roll taken from posted bond, but requiring additional security if stock is to continue.

The stock, operated by Norman Grieg, did good business at the start, but slumped recently.

## BERGMAN, LIKE TUNNEY, PAID 'EM OFF, BUT N. G.

A breach of promise suit of Perle Howard, Chicago divorcee and former show girl, against Leonard E. Bergman, nephew of A. L. Erlanger, parallels a similar action by a Mrs. Fogarty against Gene Tunney. In both cases the plaintiff received a cash settlement and signed a release in full. The suit against Bergman was filed last week.

As Pearl McClaren she played in "Honeymoon Town" at McVicker's, Chicago, some years ago. She met and married David S. Howard, a Chicago advertising man. They divorced after about five years, in 1925.

Bergman did not meet her until March of that year, according to Joseph P. Bickerton, Jr., his attorney. Their friendship started when she called at the box office of the New Amsterdam, New York, where he was treasurer at the time, with a letter from a Chicago house manager requesting two free tickets.

Miss Howard alleged that she was to have received $50,000 as a settlement from her husband, but passed it up to stop the husband from suing Bergman for alienation of affections. Her divorce decree shows that she accepted $2,500 from Howard and $15 per week for one year in full settlement of all alimony claims. Bickerton states all that was arranged before Bergman and Miss Howard met.

Bergman and the woman were friendly for about 20 months. In January, 1927, she started to make claims. He consulted Bickerton who interviewed Miss Howard in her office with a result she received a check for $1,885 and signed a general release. She now asks $200,000 for alleged breach of promise.

Bergman claims the woman knew he was married. She wants another $200,000 because he dismissed her from the supposed job of entertaining his friends for which she was to receive certain compensation, including wardrobe and an allowance of $5,000 a year.

Miss Howard claims Bergman proposed to her when they were in Washington. He denies it.

## EQUITY DEFERS ACTION ON CASTERS—SEPT. 1

Equity will not invoke control of casting agencies, as provided in recent victory by Federal Circuit Court, until Sept. 1.

The hold-off is required until the court decision has been registered and also at the instigation of Paul Dulzell, who has suggested several changes in Equity's agent licensing contract.

## Cast Changes

Timothy Jackson replaced William Gunthy in "Bed Fellows" at Waldorf.

Frank McNurn supplanted Luke Conness in "Brothers" at 48th Street.

Charles Ray and Bernice Allen added to "Hot Chocolates" at Hudson.

Sugar O'Neil out and Julie Johnson in "Hold Everything" at Broadhurst.

Rose Burdick replaces Miriam Hopkins, "The Camel Thru the Needle's Eye."

Allan Davis replaces John Boehm, "Now-a-Days."

Lucy Monroe replaces Bettina Hall, "The Little Show."

Martha Morton replacing Blanche Bow in "Follow Thru" (Boston).

Asa Blodgett replaces Frederick J. Buse, "David Garrick."

In "Great Day," reopening in Boston, Elizabeth Hines goes in, also Jack Hazzard. In the colored section are Cora Green, Lewellyn Ranson, Louis Depp and Snippy Mason.

Sheila Barrett replaced Mary Manson in "Broadway Nights."

Naomi Johnson has replaced Betty Compton in Aarons & Freedley's "Me for You."

Junior Blake replaces Junior Durkin, "Courage."

Louis Kimball, "Nut Farm," Chicago; succeeding Pat O'Brien.

# Gillmore's Swan Song—Verbatim— As Spoken on Coast Saturday

Los Angeles, Aug. 19.

**Complete text of the final address by Frank Gillmore, president of Equity, on his attempted studio invasion to the assembled members in the open meeting held at the Stadium Saturday night.**

Everyone responsible for organization policies shudders when he thinks of the borers from within; those inside the ranks who spread evil reports, who are defeatists.

I regret to say we have had such people in this campaign. At first, these borers from within showed themselves in members who lent their names to public statements, denying that there were any abuses in the studios or any injustices to contend with, and lauding the producers to the skies; in other words, denying their association. A strange thing was that not one of those critics ever came to me or to the office to look over the supporting data which we had in plenty. To say the least, it was an act of great discourtesy.

Then we had another group of members who were critical, not to say hostile. They have every right, of course, to be that way in times of peace, but when the tocsin sounds, when the blast of war blows in our ears, then they must put personal views aside.

The general under whom we serve may not be to our liking, but if we and others don't obey him, then defeat is certain, and so, as good soldiers, we should keep our mouths shut until victory has been won, and then, if we choose, we can speak from platforms or soap boxes and arraign our former leader. This is so obvious that it needs no further accent.

### Wicked Acts

Another group was composed of those who broke the ruling of the Council and deliberately went to work while their fellow members remained out. This, of course, was a wicked act, one so highly reprehensible that I have difficulty in referring to it with any degree of calmness.

However, all of the above cases we could handle, they were borers from within, it is true, but their harmfulness was limited. Unfortunately, we have recently had another kind, one whose big name causes her to be listened to, not only by her fellow actors, but by the public. This was perhaps the most cruel blow that has been struck at us. It has changed the advantageous position we were in only a week ago into one that is difficult. It is hard for me to speak about a woman, and one whom I have admired, in critical terms and so I shall weigh my words very carefully.

To begin with, our first vice-president is practically an honorary officer. She need not have been "honorary," so I suppose she was such from inclination. During the ten years she has held office she has attended but one Council meeting, and then when she herself was involved in a case under consideration. You may ask, and justifiably:

### Big Names Handy

Why was she allowed to remain? Please bear in mind that the Actors' Equity Association has been through many stormy battles and big names have been useful to us. Many a councillor who is known but slightly to the many has worked earnestly and faithfully, and has done it from purely unselfish motives, while others have been careless in attendance, but their names with the public have been of value. The same thing obtains in most organizations.

It is strange that Miss Barrymore should have stated in the press that "a solution" had been reached? Seeing that she was practically nonexistent at the last meeting with the producers. It happened like this. We were called at 12 noon on Wednesday, August 7th. The Equity three were on time, and I talked to Miss Barrymore about forty minutes before the producers arrived. The reason for their delay was that their attorneys, Messrs. Loeb and Cohan, had come by airplane from Catalina. After the introductions, Mr. Loeb suggested lunch and we all sat down with the exception of Miss Barrymore, who had to leave because it was a Wednesday and she had a matinee. All the business was conducted after she had left, and Mr. Turner and I probably remained until about 3.45. Therefore, from whom did she get her information that a solution had been reached? Not from me or Mr. Turner, and so it must have been from one of the producers, and I venture to think that, for such information, it is ominently improper to call upon those who happen to be in the opposing camp.

In my opinion, no matter what Miss Barrymore may have felt, she should have remained silent, she should not have taken the risk of condemning her people, as she herself calls you, to possible defeat. What did she gain by her action? Apparently nothing but the payment of a personal grudge against me; that is, is she had one, though when I look back over the years that I have known her, I can truthfully say that if any woman has been treated by me with more careful consideration, it is Miss Barrymore.

### Another Mistake

Some people have asked me why she was on the committee at all. Looking back at it now, I can see that it was a mistake, but she had made some effort to bring about the meeting and, apparently, she wanted to be present. Frankly, we felt that the presence of a woman might be valuable so it would soften the accent of discussion and keep everything within bounds. We could not anticipate that she would act in the way she did. Possibly I should not have given such importance to this particular incident had not the result been so unfortunate. It has been reported to me that many of our members have seized upon it to throw aside their allegiance to their fellow members and return to work. No matter what the number of those may be, whether it is large or small, it has brought about a crisis and I should be derelict in my duty if I did not mention it.

I regret to say that I have received word from agents of high character, ones who have stood by us all through the fight, that they have, in justice to their clients, advised them to accept academy contracts after next Monday.

### Labor

Some people have asked why I did not endeavor to get labor interested earlier. Those who speak like this have little knowledge of the actual facts. I have been after labor from the beginning, but all unions have their obligations and their officers have been hampered by agreements. You remember the glorious telegrams of encouragement and strong resolutions which I read to you some nine weeks ago. Unfortunately, they have been of no practical value. This has been sad for us, but at the same time we have got to remember that every union must do what it believes to be best for its own members. We made a final appeal to the international heads ten days ago and this may bring results. They realize that we have been fighting a good fight, not only for ourselves, but for the cause of unionism in every section of the country.

### Canavan's Wire

I am happy to have to report to you the receipt of the following telegram. It came from our office in New York and puts a much more hopeful light upon the situation.

"William Canavan (head of the I. A. T. S. E.) informs us that if you can arrange your affairs so that you can return here for the purpose of attempting to find a solution of the studio dispute, he will gladly cooperate with you to any reasonable extent in an effort to secure a satisfactory understanding between Equity and the producers. He says he is firmly convinced that with patience and understanding it may be possible to work out a happy medium that would be satisfactory to all parties."

Upon receipt of this wire, the executive committee and your officers, after a thorough discussion, decided, and you are hereby officially so informed, that the resolution of the council which forbade your accepting contracts of employment other than on an Equity form, is hereby suspended, pending the result of the negotiations referred to above, as it is evident that, with labor's assistance, we can accomplish the desired results as effectively without your remaining away from work any longer.

Had it been necessary, we would rather have gone down with our colors flying than submit to a humiliating defeat, and it would have been a humiliating defeat if we had accepted the conditions laid down by the producers.

### 80-20 Proposition

The 80-20 proposition was a fair one. That they refused to consider There were also other points they stressed which would have rendered you powerless. In the first place, instead of being a strong, compact body, comprising all the actors in the country, they insisted that the motion picture branch be entirely separate and distinct.

It is obvious what would have resulted from that. You would have been less than one-half as strong and then, in times of pressure, when the producers had asked you or your group to accept certain conditions, which were unsatisfactory. You could no longer have called upon your brothers of the legitimate stage to support you. One of the oldest military tactics is to divide the enemy, and their proposal was just this and nothing more. I had offered them a large measure of autonomy for the Los Angeles branch so that all your local questions could have been adjusted without any reference to the parent body, but I absolutely and resolutely declined and I have been supported in this by the entire executive committee to permit a complete severance of the two groups and for the reasons which I have just mentioned.

It was also one of their conditions that the slate should be wiped clean and that all of those who have offended against us so grievously should go scot free; those people who have undermined you for months, who have done their best to render all your splendid service futile, should continue to wear smug faces and sneer at the loyal members.

You will remember, as I stated last Saturday, that after the producers offered us "once an Equity member, always an Equity member," they withdrew that and said the resignations must be accepted by us. How could we be assured that many of our people would not be induced to resign so that, when the basic agreement expired, in three or five years, we should find ourselves with a depleted army? In any case, even the terms "once an Equity member, always an Equity member," were unacceptable to you. You very generously accepted the reduction of an 100% Equity shop which we had been fighting for to an 80-20, but it obvious that you never would have consented to anything less.

Indeed, it was nothing more than your confidence in your officers and executive committee which made you submit to this compromise.

### The Extras

There is another thing which we would never have gotten from the producers in their then mood and that is the organizing of the professional extra. I fear the producers wanted to leave this large, loyal, important group out in the cold. We could not and would not desert them. How would you have felt if I had come before you again and said that we accepted terms which did not guarantee the integrity of the association, which did not guarantee that you who had worked so long and had given so much in sacrifice were not to be protected? I believe it would be your view that the executive committee behaved as you would wish it when it declined any such humiliating terms.

In conclusion, I want to thank you all from the bottom of my heart for the extraordinary loyalty which you have always displayed. Your attitude has been magnificent. It is something which, in my opinion, will always be mentioned when people write about unions or about actors. It is an evidence of your common allegiance to an ideal and insistence that, within a very little while, you will secure for yourselves the liberty and justice which you seek.

When I return in the near future to report favorably on the result of the negotiations which must of necessity be held in the east, I am confident that there will be no change in the hearts of any one of you. We are not pulling down our flag in surrender. We are just withdrawing temporarily since we do not feel it fair to our loyal members to subject them to further losses during this period of negotiations.

## No $2,000 a Minute

Los Angeles, Aug. 20.

Guy Bates Post, appearing here in legit, asked Paramount $10,000 to make a five-minute address to precede the feature, "The Virginian." Studio thought of a lot of things, but not $2,000 a minute, and the matter just dropped.

Reason the studio wanted Post was because the actor created the stage character of "Steve" and the New York premiere of the picture is the approximate date of the play's opening 25 years ago.

## "Almanacs" Cost $180,000

John Murray Anderson's "Almanacs" is calling for more dough to facilitate the first few weeks' run.

Show costs $180,000 to date and touted as a heavily backed musical with a flock of millionaires, including Otto H. Kahn in it.

## L. I. Stock Closed

The Southampton Sammer Theatre, under the management of Carl Reed and Elizabeth Marbury cut the season short by two weeks. It closed Friday.

Rumor has it that several Southampton backers who donated from $500 to $1,000 weekly failed to repeat the trick.

# Equity in N. Y. Doesn't Know What Were Causes of Flop on Coast

Admitting "temporary defeat" on the coast in the campaign to solidify actors in the talking picture industry, Equity's New York headquarters awaits the return of Frank Gillmore and Paul N. Turner to find out what happened. No details of any kind have been forthcoming, it was said at Equity's office.

Gillmore's retreat from Hollywood started after word was sent him from New York by William F. Canavan, head of the stage hands, to the effect he would aid Equity in New York, but could not join him on the coast.

Equity's Council was called to a special session Sunday, passing a resolution saying that members could accept engagements in the talking and silent pictures, using the present standard contracts. A notice was posted to that effect in Equity's office Monday.

### Cost $75,000

The cost of the failure to institute Equity Shop on the coast is estimated to reach $75,000. The net result was a tangle and a split which nobody around Equity cares to speculate on the method of straightening out. The matter of suspensions lines up as one of the major problems, there being angles that may result in bitter controversy.

Equity does not believe its organization is impaired, despite the split in the ranks on the coast. Not over $3,000 was spent in New York for "help and aid" to members denied work, it is said.

The coast campaign started June 5 and was officially halted Aug. 19, a matter of nearly 11 weeks. Equity declares it will resume its campaign in the talker field, but there is some doubt where any Equity activity will be staged on the coast again.

Gillmore leaves the coast today (Wednesday).

## JED HARRIS IS QUITTING

### Legit Producer Prefers England to This Side—Made His Pile

Jed Harris, who slipped in from Paris last week, is due to depart for England this week. He will make his home there, on Cheney Walk, a London thoroughfare noted as an abode of noted artists, authors and actors.

Harris appears to be through with show business. Last winter he said he would retire, but friends took that as a gesture of a man who had made a million and a quarter and wanted to play awhile.

The retiring producer confided to a friend on the boat he was lucky in putting on several hits. But he insisted he never liked the theatre and wants no more to do with it. Harris expressed the desire to live quietly and claimed that could not be done in America. Further said producing rightly is too hard and that it took him a year to prepare a play for presentation.

Harris has been reported to hold a tentative picture hook-up.

## PHILLY'S LEGIT OPENINGS HUNG UP BY UNIONS

Philadelphia, Aug. 20.

To all intents and purposes Philly's legit season is a long way off. Labor Day bookings have been cancelled and those for the succeeding weeks are either being switched or uncertain.

Demands of the local musicians' union are the cause of the delayed openings with every indication that the managers will, this year, hold out against them. The demands include 30% increase, 40-week guarantee in all houses and an orchestra in every theatre, whether playing musicals or not.

The three houses here that are fighting against an orchestra are the Broad (which scarcely ever has musicals), Walnut (which, hereafter is declaring for a policy of straight dramas), and Keith's, the Shuberts' drama house, now that the Lyric and Adelphi are apparently through.

The one house especially affected by the insistence on a 40-week guarantee is the Erlanger. If this big musical house opens at all, not certain, it is not expected to have more than a 20-week season with Erlanger musicals, revues and operettas. That was about the extent of last year's season, when the guarantee was for 35 weeks and the musicians were paid for 15 weeks they didn't work.

One of the biggest bones of contention here in Philly has been the ruling that calls not only for one local musician for every member of an orchestra in the pit of any incoming show, but also for every member of a band appearing on the stage. That is what kept Ziegfeld from opening "Whoopee" here last year, and has kept a number of big musicals out in the last two seasons.

There will be another meeting between representatives of the Shubert, Erlanger and other offices with the local union this week. Dailies here have commented on the situation, editorially and in the news sections, with the theatre managers inclined to minimize the gravity of the situation in all statements and interviews. It is admitted in theatrical circles that the situation is serious and that it may be a long drawn out fight to the finish. On the other hand, the opinion has been advanced, on quite good authority, that the affair will be settled in time for an opening either late in September or early in October.

## NORMA TERRIS MARRIES

Hollywood, Aug. 20.

Norma Terris will wed Dr. Jerome Wagner here tomorrow (Wednesday), the couple then leaving immediately for an extended honeymoon. Marriage intentions were filed here Friday, the day after the groom flew in from New York.

Miss Terris, formerly the wife of Max Hoffman, Jr., has just completed her work on "Married in Hollywood" (Fox). Whether she returns to continue in pictures is not known.

## Actor Forced Out of Show In Equity's Film Mess

Los Angeles, Aug. 20.

Fritz Feld, who was to have been in "Bad Babies," was eliminated from cast with part written out 48 hours before opening when Equity informed management Feld was not in good standing.

Feld says one hour before Equity blowoff at film meeting Saturday he received word he had been suspended by Equity for signing contract with Paramount five weeks ago, but that Monday he explained to Equity and the suspension was lifted.

However, that afternoon Charles Miller, Equity representative, wired show management Feld was not in good standing, but that it must pay him two weeks' salary for rehearsal. This the show refused with Feld stating he will demand the money from Equity.

## Inherits $150,000

Hollywood, Aug. 20.

Mary Young, actress, wife of John Craig, stock company producer, has left for Boston, following word she had fallen heir to $150,000.

Money was left her by a cousin, Mrs. George Baldwin, who died recently.

Miss Young expects to return to Hollywood as soon as the estate is settled.

## INEZ BECOMES PAT

Hollywood, Aug. 20.

Inez Courtney came out here for a vacation and has gone to work. It's pictures, but the odd angle is that she connected without a screen test. Feature is First National's "Spring is Here."

When this one is released the comedienne will be billed as Pat Courtney, a change in personal title she may permanently adopt. Miss Courtney will play her original part in the picture.

### Crane Wilbur in Film

Hollywood, Aug. 20

Crane Wilbur will play his first screen part in nine years when "Cotton and Silk" goes into production at M-G. This is the Duncan Sisters' picture.

# B'way Late in Getting Its Stride; Six Openings Labor Day Week

Broadway's season will be later than ever in getting into stride, according to present indications. While about the usual number of August premieres are on hand, the list of new productions for September is away under normal. There may be additions, but Labor Day week has but six openings definitely scheduled, while the week of Sept. 9 has only two on the list so far.

Only two new arrivals are rated in the money. Two others were promptly taken off and th remaining two can take air immediately, too. The best of last week's trio is "Almanac," a mid-week opening at Erlanger's. It should make the grade. Bettered $3,000 the second night and bettered $17,000 in five performances. "Jerry for Short" got $3,000 at the Waldorf, which is not so good. "Dinner is Served" opened Thursday at the Cort and stopped Saturday. This week began with a contender for, if not the world's worst show, "Getting Even," at the Biltmore.

There are three damas and five musicals getting important money among the present crop of 20 attractions. "It's a Wise Child" is the non-musical leader without question, its first full week grossing $23,000; "Street Scene" got $18,700; "Journey's End" virtually the same at $18,500—all three doing capacity (latter two are holding over from last season). "Bird in Hand" about $12,000; "Let Us Be Gay," $10,000; "Camel Through the Needle's Eye," $8,000; with the others ranging down to less than $2,000.

"Whoopee" still leads the musicals with better than $40,000 last week; "Show Girl" about $35,000; "Sketch Book," $33,000; "Follow Thru," $32,000, and "The Little Show," $24,000 at the top musicals; "The New Moon" picked up, getting $24,000; "Night in Venice" claimed $22,000; "Hold Everything," $20,000; "Hot Chocolates," $10,500.

"Broadway Nights" was abruptly taken off at the 44th Street last Saturday, illness of a lead the given cause with claimed resumption in three weeks.

Two shows are slated for next week—"Gambling," at the Fulton, and "Remote Control," at the 48th Street. For the week of Sept. 2 the definite starters are "Blow the Man Down," Fulton; "Soldiers and Women," Ritz; "Sweet Adeline," Hammerstein's; "Heigh Ho," Royale; "Great Scott," 49th Street. Sept. 9: "Scandals," Apollo; "Scarlet Pages," Morosco.

## ENGAGEMENTS

Blyth Daly, "Ladies Leave."
Oscar Shaw, "Ming Toy."
Grace Murray, with "Getting Even."
Max Hoffmann, Jr., "Sweet Adeline."
Guido Nadzo, "Divided Honors."
Merriel Abbott Dancers, "Scandals."
Charles Trowbridge, "Ladies Leave."
Edward H. Robins, "Virgin City."
Leslie Howard, Reginald Owen, Robert English, Betty Schuster, Duncan McRae, "Candle Light."
Anne Mason Berton Churchill, Laurette Sullivant, Albee Stock, Providence.
Bettie Baker with "Follow Thru" as understudy for Irene Delroy.
Mary Young, "Mother Steps Out."
Naomi Johnson, "Me for You."
Tom Fadden, "Kibitzer" (Chicago).

## Mrs. Fiske in Chi

Chicago, Aug. 20.

Mrs. Fiske will start a month's run at the Blackstone, Aug. 31, immediately preceding start of the Theatre Guild season.

### Selling Strip Publicity

A new gyp racket is that of selling publicity space in the various posed photographic-cartoon strips which two New York tabloids are running. The theatrical people participating in these strips, for which gag continuity is written daily, officiate as part of a publicity stunt, solicitors backstage in the Broadway picture houses have been asking $250 for the service, alleging it is an advertising stunt of extra value because of wide syndication.

**One day last week two New York tabs with these strips each carried the same idea with almost the identical wording in the balloons.**

# Uncommon Chatter

(Continued from page 48)

unexpected was "The Scarlet Devil" adapted from "The Scarlet Pimpernel." Acted robustly as becomes the story and goes along with a fine sweep and exciting Revolutionary scenes. Matheson Lang, England's star actor, has a perfectly swell time assuming various disguises, all disgustingly good.

The second with Dorothy Mackaill and Jack Mulhall in "Two Weeks Off." They're much too delightful to live up to the New York standard. Picture pretty silly, but thanks to its stars, entertaining.

### Al and Sobs

"Say it With Sobs" might have been a more appropriate title for the new Jolson picture. Its producers realizing what currency was buried in Sonny Boy's demise, decided, in the latest picture, to pile on tragedy. The result is that Al goes to jail, loses his wife and almost loses Sonny Boy, who is made temporarily motionless and speechless by the dolorous film.

It's a shame. Jolson is one of the world's greatest entertainers and deserves a story that, at least, rings true. Instead of that the picture practically pauses in its unfoldment; for spots where you can almost hear its devisers saying: "Now we need a good gag here," and "Here's where he breaks their hearts." As a follow-up for that darling nursery fable in "The Singing Fool," Al tells the one about the elephant that has been told in practically every vaudeville house in the country. When Jolson sings it is almost possible to forgive all, but why must the movies do him like they do, do, do?

### Store's 50c. Voice Test

In the shops...Anyone with a suppressed desire to hear the sound of her own voice may rush around to Sterns' and do a little sound-recording at 50c. the record. Talk through the mike and then have a playback with musical accompaniment if desired...In the more usual Sterns shop-talk, there are cute little short-coated suits, featuring navy blue for fall wear...Altman's has nice tweed suits, combined with crepe and jersey blouses. Mostly fur trimmed...Agnes covering herself with glory all over town in attractive fall models. Several at Wanamaker's, off-the-forehead with the Garbo line. Another at Russeks in black velvet, with wideish brim flaring away from the face in front and completely covering the neck in back. Possible to wear only with dresses and furless coats...Best's has Chanel's striped jersey with the shoulder cape...Lord & Taylor featuring well-conceived black caracul coats for those who would be smarter than smart...Sax's Fifth Avenue, showing lightweight wool knit two-piece for fall. Awfully nice in the browns with flaming interpolations of self fabric.

### Absorbing Mystery Film

Seeing the "Greene Murder Case" on the screen is not nearly as interesting as reading it. The book may take as long as it wants to over Vance's mental processes and the picture cannot afford to waste that much time, but it's still a good picture. You watch it with the kind of absorption that makes you forget even an appointment.

JOSEPHINE HARMON

"Earl Carroll's Vanities"
Season 1929-30
Personal Management
CHARLES MORRISON

# $10,000 LEADS LEGITS IN L. A.—$2,900 LOW

Los Angeles, Aug. 20.

Trade off again last week. Shows had to combat heat, so on the chin they took it.

"Little Accident," which came in at the Belasco, was hardly able to warm up to a canter. But its $10,000 took the town lead. This Monday "Bad Babies," new show by George Scarborough, came into the Figueroa Playhouse, the overnight booking having been switched from the Mayan and then the Biltmore. These houses didn't want to take a chance with it because of the theme dealing with high school youngsters on a crime rampage. Another opening this week is "The Big Gamble," at the Egan.

Walker Whiteside was not such a great magnet with "The Arabian," so the current week will be the third and last, Taylor Holmes opening in "The Sap" Aug. 25. Whiteside around $4,600. Orange Grove, the other downtown house, with "Come Seven," struggled for about $2,900.

In Hollywood, Henry Duffy and Dale Winter closed five weeks at the El Capitan in "The First Year" to around $5,500. Charlotte Greenwood opened Sunday in "She Couldn't Say No."

Guy Bates Post stood up pretty well in his second stanza of "The Masquerader," Hollywood Playhouse, being close to $5,700. "The Jade God," at the Vine Street, faded out like a violet at the end of its third week to around $3,600. Franklin Pangborn, who operates house, came back Sunday to open in "Expressing Willie."

### Estimates for Last Week

**Belasco**—"Little Accident" (1st week). Ran into weather handicap; final count around $10,000.

**El Capitan**—"First Year" (5th and final week). Duffys' cleared out nicely to $5,500.

**Hollywood Playhouse**—"The Masquerader" (2d week). Guy Bates Post at bargain prices okay for evenings despite heat; Pasadena following helped; $5,700.

**Orange Grove**—"Come Seven" (3d week). Lean at around $2,900.

**President**—"The Arabian" (2d week). Whiteside had hard time of it and quits end of this week; $4,600.

**Vine Street**—"Jade God" (3d and final week). Never really caught on; $3,600; Pangborn back in "Expressing Willie."

## A. C. Grosses

Atlantic City, Aug. 20.

"Street Singer" at the Garden Pier got $27,000 last week.

"Diamond Lil" ended three-week engagement with poorest showing, barely $3,500.

George M. Cohan's "Gambling" at Apollo left with $15,000.

# 24 Legit Plays in Rehearsal, With 12 Starting to Boom New Season

The lean situation in the legit producing ranks some weeks ago has been more than counterbalanced now with 24 productions, mostly new, in rehearsal and at least a dozen more to be added within the next two weeks.

Musicals are in a minority on the present list, but with plenty promised later.

Shuberts are practically inactive at present in the new output, but scout a report they would quit producing and confine activities to theatre operation only.

Despite the eleventh hour rush of rehearsals representing employment for over 1,000 actors and actresses, casting agents have fared worse than ever in the matter of placements, with some getting a few crumbs of the business around and others none at all. Most of the casting is done direct through various producers' own casting departments.

# Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

*Admission tax applies on tickets over $3*

**"Almanac,"** Erlanger (2d week) (R-1,520; $5.50). New review entrant opened to promise; premiere at midweek with second night drawing $3,000 or better; business generally good on Broadway.

**"Broadway Nights,"** 44th St. (R-1,323; $5.50). Halted suddenly last Saturday after playing six weeks; reputed reason was illness of Dr. Rockwell, with Shuberts announcing resumption next month; show had been reported going off.

**"Bird In Hand,"** Morosco (31st week) CD-906; $3.85). Again about $12,000 last week; will be moved to the Barrymore when "Scarlet Pages" is ready; "Bird" a big winner.

**"Dinner Is Served,"** Cort. Taken off Saturday after three days.

**"Follow Thru,"** Chanin's 46th St. (33rd week) (M-1,413; $5.50). Going along to excellent takings; run may extend well through new season; $32,000.

**"Freddy,"** Lyceum (6th week) (C-957; $3). Rated the lowest gross attraction on the list; just a filler for house until new show is booked; estimated under $2,000.

**"Getting Even,"** Biltmore (1st week) C-1,000; $3). Independently presented; written by Nathaniel Wilson, who also produced it; opened Monday.

**"Hold Everything,"** Broadhurst (45th week) (M-1,118; $5.50). Expected to last into October which would give popular musical a year's run; has been bettering $20,000.

**"Hot Chocolates,"** Hudson, (10th week) (R-1,904; $3). Business for colored revue not particularly big, but pace has been substantial; $10,000 to $11,000 last week.

**"It's a Wise Child,"** Belasco (3rd week) (C-1,050; $3.85). New comedy leader topping non-musical field with standee trade; $23,000 last week.

**"Jerry For Short,"** Waldorf (2nd week) (C-1,101; $3). Was not rated having a chance by first nighters; went into cut rates immediately; $3,000.

**"Journey's End,"** Miller's (23rd week) (C-946; $4.40). Claimed to be as strong now as at the beginning; last week gross was $18,500; only "Wise Child" got more.

**"Let Us Be Gay,"** Little (27th week) (C-530; $4.40). Another of last season's successes expected to run well into new season; $9,000 to $10,000 lately.

**"My Girl Friday"** (27th week) (C-901; $3). Moderate money show lasted through summer because of low cost of operation; about $5,000.

**"Night in Venice,"** Shubert (14th week) (R-1,305; $6.60). Doing fairly well, but not what was expected; pace of $22,000 claimed.

**"Show Girl,"** Ziegfeld (8th week) M-1,622; $6.60). Among musical leaders though not capacity; believed to be quite satisfactory at $35,000.

**"Sketch Book,"** Earl Carroll (8th week) (R-998; $6.60). Will be moved when house goes to R-K-O for reported Television showing; revue strong; $33,000 or more.

**"Street Scene,"** Playhouse (33rd week) (D-879; $3.85). Playing big as ever with standees in for most performances; well over $18,500.

**"The Camel Thru the Needle's Eye,"** Guild (19th week) (D-914; $3). May stick until new production is started by Guild; getting around $8,000.

**"The Little Show,"** Music Box (17th week) (R-1,000; $4.40). One of the most popular musicals, business indicating continuance through autumn; $24,000, which is virtual capacity.

**"The New Moon,"** Imperial (49th week) (O-1,446; $5.50). Has climbed nicely in recent weeks, with last week's count about $24,000; indefinite.

**"Whoopee,"** New Amsterdam (35th week) (M-1,702; $5.50). Comeback musical did almost as well as the first for resumed run; takings nearly $41,000.

**"After Dark,"** Rialto, Hoboken; revival; 37th week.

**"A Noble Rogue,"** Gansevoort (formerly Grove Street); billed as a musical melodrama by Kenyon Scott; presented by new Village group.

# ONLY FOUR IN LOOP, WITH WEATHER BREAK

Chicago, Aug. 20.

Continued cool weather break for the four legit shows. The two song and dance attractions remained in the 30's and the two non-musicals picked up a thousand each.

"Follow Thru" sticks out in front, mopping up at $34,000. Cool snap was candy for this show playing at a non-iced house.

"Nut Farm," with one more week to play, stepped up a bit.

"After Dark" still bringing up the rear, also leaves after another week. Goes to the Coast to open in San Francisco Sept. 1.

### Estimates for Last Week

**"Follow Thru"** (Apollo, 2nd week). Doing big business. Brokers in heavy. $34,000.

**"Pleasure Bound"** (Grand, 9th week). No chance for first place with "Follow Thru" near; $30,000.

**"Nut Farm"** (Cort, 15th week). Good here for last 2 weeks. Nice margin at $9,000.

**"After Dark"** (Woods, 8th week). Up a bit in bull market; $7,000. "Kibitzer" Aug. 25.

## S. F. Grosses

San Francisco, Aug. 20.

While the rest of the town was average, Ethel Barrymore in "The Kingdom of God," at the Curran, started with a sell-out and piled up a swanky $21,000.

Geary, next door, did $11,000 with "The Door Between." "Cooking Her Goose," at the Alcazar, and "Rejuvenating Aunt Mary," at the President, the two Henry Duffy $1.25 attractions, grossed $5,500 and $5,000 respectively.

"Easy for Zee Zee," the hardy perennial French farce at the tiny upstairs Green Street, did $1,300.

## McARTHUR'S $7,500

Los Angeles, Aug. 20.

Charlie McArthur was called over to M-G-M last week to write dialog on "Bugle Sounds."

**One-week job will bring McArthur $7,500. McArthur leaves for the east this week. Mrs. McArthur (Helen Hayes) remains on the coast.**

# NEWPORT

(Continued from page 48)

Crittenden Home after a wild party. She previously divorced Grant Clarke, the songwriter, now connected with Hollywood pictures. Her sister is Mrs. Irving Schloss.

### McLeans in Newport

Mr. and Mrs. Edward B. McLean, of Washington, are at Newport for the first time in several years, although they bought By-the-Sea some seasons ago from Mrs. August Belmont. McLean owns the Washington Post. A nephew of Truxton Beale, of Washington, former Minister to Persia, and of the late Mme. George Bakhmeteff, whose husband was Russian Ambassador to the United States; he inherited many millions.

His wife, heiress daughter of the late Senator Thomas F. Walsh, owns the famous Hope blue diamond, previously worn by May Yohe, American musical comedy actress, while married to Lord Francis Hope, nephew of the Duke of Newcastle. Lord Francis divorced May after she had eloped with Capt. Putnam Bradlee Strong, son of the late William L. Strong, once Mayor of New York. Later May was divorced from Strong, and married Capt. Jan Smuts, of South Africa, with whom she opened a roadhouse here.

### Anderson's Following

John Murray Anderson, whose ability as a producer of revues is again evidenced in his new show, "Almanacks," began his career on this side as a dancer, after an apprenticeship in London. In 1916 he was employed as dancing instructor at the fashionable Bar Harbor Swimming Pool, through the auspices of the late Mrs. William Lawrence Green.

**At that time Mrs. Green was a social leader at Bar Harbor, but she lost her money and sank into oblivion. However, ever since then Anderson has had a following in the smart set. He lives on Park avenue.**

# Literati

### Malcolm Watson Dies

Malcolm Watson, for 40 years critic and chatter writer on London papers, died in London Aug. 7. He made a column of gossip in the Telegraph famous, publishing it Thursdays. In time that became the chief release day for theatre news.

Born in Glascow, Mr. Watson soon took an early interest in the theatre, but because his father had a 10 o'clock dead line in the Watson household, his son said he never saw the end of a show. Even with this two-act background, he never quite got away from the show business. After being sent to Paris, where he worked in a bank, he returned to London, working in the Union Bank of Spain and writing nights.

Clement Scott, top critic of the town in the 80's, took Watson under his wing and helped get a producer for Watson's first play. In 1889 Watson became critic of St. James's Gazette and 10 years later Lord Burnham had him succeed Scott on the Daily Telegraph. He also did a Sunday page till the Sunday edition of the Telegraph died.

Watson wrote several hits, among them "Carnival Time," 10 months; "Joseph," farce, 12 months in America; "The Pharisee," 100 nights, and a score of other shows of varying success. For a while he was turning out a play a year, as well as his Telegraph copy.

His wife was Evelyn d'Alroy, who died in 1915 when 33. She was considered one of the most beautiful actresses of her time.

Watson recently retired from the Telegraph, Maitland Davidson succeeding him. A week before his death a dinner was tendered him by fellow critics and show folks.

### E. W. Osborn Retiring

Probably a record for consecutive newspaper employment is the completion of E. W. Osborn's 42 years of service for the Pulitzers' Sunday World and latterly the New York Evening World. Tomorrow (Thursday) at the Friars, his fellow dramatic critics will honor the veteran with a farewell dinner, in commemoration of his retirement as the World's dramatic critic.

Charles Darnton, former World critic, who has been writing Hollywood chatter from the coast for the sheet, returns to New York to take up Osborn's post.

Osborn will retire to his home at Auburn, N. Y., and may continue writing his memoirs. He started first as book reviewer on the Sunday edition, later going in for dramatics. All of the metropolis' foremost play commentators are slated to attend the invitation testimonial.

### Liberty in Red?

In publishing circles it is understood that Liberty, the weekly owned by the Chicago Tribune group, is $11,000,000 to the bad. The magazine is something like 245 pages behind in advertising as against a similar fiscal period last year. There was a plan to merge with Collier's and to publish bimonthly instead of weekly, but the deal apparently has fallen through. Costs 13 cents a copy to publish Liberty. Dealers' price is 3 cents.

### Chic Sale's Best Seller

Charles (Chic) Sale, the comedian, is at least $60,000 richer today with an income assured, some say, for the next 25 years because of the foresight of a couple of St. Louis Rotarians, not book publishers, but who perceived the popular appeal of Sale's discourse on "The Specialist."

That $1 booklet today has sold 300,000 copies in less than one year. It is the No. 1 best seller of the non-fiction books, according to the Baker & Taylor lists, this firm of book-sellers being an accepted criterion as they are jobbers.

The Specialist Pub. Co. of St. Louis averages 85,000 copies a month in sales, of which Mrs. Gerson's Tea Room in Times Square sold 6,000. Of this latter figure, perhaps half constituted the first sales of "The Specialist," because Meyer Gerson, whose place Sales patronizes every time he's in New York, told the comedian he'd test it out for him by a counter display. The first 1,000 went direct to Gerson; after that Brentano's and the other booksellers hopped on, of course.

Sale didn't know what he had, but the enthusiastic St. Louis men who heard Sale address the Rotary Club there dispelled any doubts with a $5,000 advance. This prompted Sale to re-edit and revise his manuscript a number of times before the monolog was published.

As he gets 20% royalty, or 20c on each copy, the 300,000 gross to date finds Sale $60,000 to the good. The book jobbers state the life of the booklet is unlimited, with 25 years placed as an average figure.

The subject may not be appealing to the very straight-laced, but every person who has lived in the country appreciates the homely truism of the specialist who builds certain houses either with crescents, half moons, stars or three-quarter moons.

### On the Balto Sun

W. A. S. Douglas, Baltimore Sun correspondent in London for the past year, is returning to the U. S. shortly and will be succeeded at the London post by Felix Morley, brother of Hoboken's Christopher. The youngest Morley has been connected with the Sun some years as a roving correspondent, mostly on foreign affairs.

Another recent Sun change is that Stanley M. Reynolds, formerly managing editor, has been promoted to executive editor, and William E. Moore, at one time editor of the old Inter-Ocean in Chicago, and recently asst. managing editor on the Sun, has been made the m. e. Mr. Reynolds' health has been bad lately and he requested the change. His years of service for the Sun are long, and at one time he was the head of the paper's Washington bureau and was accounted a crackerjack political man.

### Comes Back a Bridegroom

Clarke Irvine has returned to his Culver City, Cal., home a bridegroom following a trip through the South Seas, China and Japan covering 30,000 miles. In New Zealand he met and married Leora Robertson, of Brisbane.

Irvine was the only American on the landing field in Brisbane when the Southern Cross ended its trans-Pacific flight in 1928, enabling Irvine to score a beat for the United Press.

### Red and Blue Mags Sold

Red Book and Blue Book Magazines have been purchased by McCall's. Edwin Balmer, editor-in-chief, and Donald Kennicoot, associate, will be retained.

### Annoying The Trib

In Chicago the Herald-Examiner and the American, Hearst papers, erected a large electric signboard in Grant Park, on the progress of the Graf-Zeppelin flight. The Tribune objected to this, saying that private advertising propositions mustn't deface public property and the courts upheld it.

The Hearst papers have moved the sign to a point right beside the Tribune building on Boul' Mich, and the Trib execs who objected to it in the park now have to look at it. Its location is the one formerly held by the moving ad for the Twentieth Century Limited.

## BEST SELLERS

Compiled by **Baker & Taylor Co.**, wholesale booksellers.

| FICTION | | |
|---|---|---|
| All Quiet on Western Front | Erich M. Remarque | $2.50 |
| Omnibus of Crime | Dorothy L. Sayers | $3.00 |
| Glenlitten Murder | E. Phillips Oppenheim | $2.00 |
| They Stooped to Folly | Ellen Glasgow | $2.50 |
| Roper's Row | Warwick Deeping | $2.50 |
| **GENERAL** | | |
| The Specialist | Charles (Chic) Sales | $1.00 |
| Henry the Eighth | Francis Hackett | $3.00 |
| Art of Thniking | Ernest Dimnet | $2.50 |
| Believe or Not | Robert L. Ripley | $2.00 |
| Mansions of Philosophy | Will Durant | $5.00 |

ROSITA MORENO

Now in the Messrs. Shubert's "Pleasure Bound." The New York "World" said: "Rosita Moreno stopped the show with her dancing. Not only has she great charm, but she dances with style and finish."

Direction

RALPH G. FARNUM

1560 Broadway


### Kemp's Sleeping Place

Harry Kemp, the hobo writer and author of "Tramping on Life," was in town a few weeks ago trying to get the use of an uninhabited dwelling somewhere in which to write another book. Harry, who is an expert at that sort of thing, finally got a man of wealth to let him use the other's home upstate while the owner was abroad, and now one of the upstate mansions has a crude sign on its front door reading "Do Not Disturb." Although the place has about ten bedrooms, Harry sleeps on the floor, as is his habit.

### $75,000 for Memoirs

The memoirs of M. Clemenceau, the great French statesman, are ready for publication, a matter of some 90,000 words. The American agent received an offer of $75,000 from the Saturday Evening Post. Before closing, Ray Long was asked to bid and the Hearst man immediately said he would top any other offer by $25,000.

Agent talked over the long distance phone to Clemenceau, who is declared to have stated he would not sell to Hearst because the latter was pro-German during the war That left the agent in the position of being forced to accept the Post offer.

### Duranty to Lecture

Walter Duranty, noted foreign correspondent who has been in Russia for seven years representing the New York Times, is coming over in February for a lecture tour. It is understood he has been guaranteed an exceptional figure for the platform appearances.

Duranty is one of the most likeable men in the newspaper field abroad. As war correspondent, he went through 18 wars without receiving a scratch, but several years ago while visiting England he was in a train wreck and lost a leg.

### Zep Observer

Miriam Cooper, explorer and producer of "Chang" and "Four Feathers" for Paramount, is a passenger on the Graf Zeppelin tour of the world.

Cooper will utilize the voyage to glance over uncharted areas for the making of another picture, Paramount footing the bill.

### Chi Journal Tab

Chicago Daily Journal, afternoon paper recently taken over by the Daily News, goes to tabloid form within a few weeks.

It will be Chicago's first tab daily and is expected to cause considerable agitation in local newspaper circles.

### N. C. E. Becomes Deputy D. A.

A night city editor has become a deputy district attorney in Los Angeles. Dave Coleman is the graduate, having been n.c.e. on the Examiner there for three years.

### Niemeyer's Appearance

Harry Niemeyer, dramatic editor of the St. Louis Post-Dispatch, made his first screen appearance in a talking trailer for Paramount's "Behind the Makeup."

# London as It Looks

## By Hannen Swaffer

London, Aug. 9.

Gilbert Miller, fresh from Carlsbad, is full of plans, although his immediatae problem is what to do with the St. James theatre.

Since the run of "The Last of Mrs. Cheyney," in which he paid du Maurier a salary, I believe, of $750 a week, and a share, Sir Gerald has been associated with him at the St. James, Miller finding the theatre, and du Maurier finding the plays.

### Du Maurier Leaves the St. James

Now because du Maurier has withdrawn from "Treasure," Bayard Veiller's new romantic play, their association has come to an end.

"I hope to resume it soon," says Gilbert. "All I know now is that Gerald has sent me a letter hoping that our pleasant relations will be renewed at some future time, and that he is to revive 'Dear Brutus' at the Playhouse, which Gladys Cooper is vacationing because she is going to have a baby."

Bayard Veiller is the unlucky one. Du Maurier threw up his part at the last moment and now, because Veiller cannot get Herbert Marshall, and can find no one else to take du Maurier's place, the production is abandoned. He feels he has wasted a lot of time and is returning to America, although his wife is taking, I believe, a charming house in Charles-street, just room for themselves and a butler.

Veiller is greatly smitten with England and will probably settle here.

### Tallulah Wants a Play

Gilbert Miller is now trying to find a play for Tallulah Bankhead, who will go into the St. James, I expect. One has had to be scrapped because it would spoil its American production first, and another was unsuitable. So Tallulah, for the first time for several seasons, has got no work to do.

Meanwhile, Gilbert is enthusiastic about the English theatre, that is as it might be.

### The Producer New York Found

Take James Whale, for instance. He was a young man, neglected here, given smallish parts in plays, I suppose at about $125 a week, yet obviously a clever designer, a man with a fine knowledge of lighting and a brilliant actor of his own kind.

He produces "Journey's End," for a few dollars at the most, and then goes to New York, where he is now getting $1,000 a week on the talkers, where his production of "Journey's End" has stamped him as a master, and where his staging of "One Hundred Years Old" was such a dream of beauty, says Gilbert, the star, had to take him out before the curtain to acknowledge the applause. New York has found him. London scarcely gave him any work.

### Another Bloke You Might Try

Another young man, about whom Gilbert raves, is Reginald Denham, who, during the last few years, has produced 81 plays, scarcely mentioned. Now, the lighting of one scene in "Rope," says Gilbert, stamps him as a man of brilliant ideas and a great sense of the theatre.

"If I had found James Whale and Reginald Denham in the same year," Miller tells me, "I should be quite content with my journey to Europe. Alas, I missed 'Rope.'

"Yet the English people do not understand the great propaganda value of their work abroad. If $5,000,000 had been spent on British propaganda in America, it would have been nothing compared with the effect of 'Journey's End.'

"It is so simple and sincere. People walk out saying, 'The English people are just like that. They face trouble with a smile.'

"You have no conception of the great good that play has done. After all, although the output may not be great, what English plays come to New York usually stand up in the greatest show place in the world.

"Then there are two English designers in Charles Ricketts and Aubrey Hammond, both of whom I regard as outstanding in their line of work."

### I Blame the Managers

Of course, Gilbert Miller did not state all the truth as he knows it—that what is wrong with the London stage is only the London manager. He finds nothing and he creates nothing.

Even "Journey's End" was hawked round, just like the rest of them. One of the most swollen-headed of producers turned it down, one of the richest producers turned it down, and one of the most powerful combination of managers turned it down. "There is no woman in it, and there is no love, and there is no sex," they said.

It makes the honest man scream for justice.

### The Henry Gilbert Miller Theatre

By the way, Gilbert asks me to put "Variety" right over the Henry Miller theatre.

It seemed "Variety" said that he had lost his suit to reclaim his father's old theatre, whereas he won it. Henry Miller, of course, suffered financial loss there, and it caused him trouble, but, now, his son is proud that it has passed back into his own hands.

Gertie Lawrence has arrived here to rehearse "By Candle Light," which she will play for a week at the Empire, Southampton, and then return. Leslie Howard will act with her for a month, and then go into "Berkeley Square."

### As to Manuel Seff

I spent a pleasant evening, the other night, with Manuel Seff, to whom I gave a photograph signed, "For the Man Who Agrees with the Shuberts," for whom, of course, he does publicity work, and told him many stories of the ridiculous ways in which publicity work is done in England. He seems a well-read, bright fellow. Ask him about me! I told him what to say. He is pro-Swaffer now.

When an American talkie cames here, I should have told him, had I had time, they often give a midnight party, costing thousands of dollars, where champagne is drunk by hundreds of people who are no good to the film business whatever. All that need be done is to ask a few film critics.

At a recent midnight party, for which the Metro-Goldwyn paid, over 20 people went from one newspaper. It lasted till so late in the morning that I am surprised the newspaper did any work the next day. Unknown actors and silly actresses go along and nothing happens, except some poor American has to pay for it.

Why you poor Americans, who cannot get drink at home, should pay for it for our lot, Lord only knows. It doesn't get one free paragraph from one honest man. In fact, it is just the bunk.

### Dorothy Parker's Fame Spreads

I would like Dorothy Parker to know that her fame has spread to England, and that several of her witty if somewhat suggestive remarks, are now freely circulated in the Savoy, and other places where Americans study the wine list, even when they are not ordering anything. They like to look at it in the same way, I suppose, that a very old man sits in the front row and watches the chorus.

Tell Dorothy that we know the one about what she asked the sign-painter to paint on her door at Hollywood, what she said when "The New Yorker" called her up and said they hadn't had any copy that week, and the remark she made when the reporter wanted to use the phone in the speakeasy.

Although I would not like to tell the stories in a mixed company, they certainly show a sense of humor most uncommon in a woman.

## EQUITY'S COAST FLOP

(Continued from page 1)

rently three prime Hollywood questions.

Ever since early last week, when Gillmore sent his 80-20 ultimatum to the producers to which the studio heads made no reply, it was known that Saturday's meeting would be the showdown with everything resting on whether Gillmore had been successful in obtaining labor's physical support. Meanwhile Miss Barrymore's anti-Gillmore statement to the press had strongly affected all except the Gillmore faction and from which has sprung the obvious likelihood of a split in the ticket at Equity's next election.

There is no doubt that 90% of the contract actors, whether veterans or newly arrived from the east, are lined up behind Miss Barrymore and that she will at least be nominated as Equity's next president is virtually a certainty at this time.

Saturday night's speeches emphasized that the decision meant but a temporary withdrawal during further negotiations with the unions, plus the announced expectation that Equity would resume the struggle in less than a month. (Gillmore's speech verbatim is in the Legit section of this issue).

The Saturday meeting was remarkable in more ways than one. When Gus Reed, who has led the weekly pre-meeting community sings bounced into the ring about 8 to cry into the microphone, "Is everybody happy?" The salvo of "No's" which were his answer indisputably forecast the state of mind of the attendance. Despite this and the blanket of depression which almost stifled the auditorium as Gillmore read on, the crowd ultimately had cheers left for him when James Kirkwood, second speaker, after the official pronouncement, said that he wanted to pay his respects to Gillmore and that "we are all proud of our president." He had the crowd on its feet before he had finished.

The start of the ascent from the psychology depths was entrusted to J. W. Buzzell, secretary of the local labor council, who repeatedly has encouraged the Equityites in their battle from this platform. That was a spot for Buzzell, having on previous occasions acknowledged his pleasure at the privilege of addressing such an audience, in this instance Buzzell was "at a loss for words." Starting on the premise that he "never in his experience had seen such spirit as here," Buzzell pleaded patience for reorganization to start again, and "let everybody know you are trade unionists."

J. W. Gillette, president of the Musicians' local, was another labor speaker playing a repeat date under strained circumstances. He explained labor's inability to help because the unions "boast of the sacredness of contract."

### Favorite Speakers

The crowd again called for the speakers it wanted at every opportunity with cries for the two firebrands, Clarke Silvernail and Irving O'Hay, as usual predominating. No one has been yet able to determine whether the oral demand at meetings for these two has been based upon a deference to their opinions or a desire to be entertained. Both came from the audience in answer to the demand, Silvernail first.

He opened up by declaring that although he was on Equity's council, he had not been privileged to sit in at executive meetings for reasons perhaps best known to the council. Silvernail was among those to attack Miss Barrymore in crying that he was not afraid of the entire Barrymore family and dedicated himself to "working for Miss Barrymore's suspension from Equity."

O'Hay became unnecessarily vitriolic in referring to Miss Barrymore and her brothers and was penciled-tapped to order by Gillmore, when, in sneeringly mentioning a list of people Equity members should never forget, he reached the name of Ronald Colman. The frenzy O'Hay was working himself into maybe the proof that he's an actor.

### Lowell Sherman

Previously, the audience had spotted Lowell Sherman on the platform, the latter's first appearance at one of these gatherings. Reason for Sherman's presence is not yet clear as he had headed a mid-week delegation calling upon Gillmore to show something. Also no light has been shed upon his sudden disappearance either before or while O'Hay was speaking, although it is attributed to Sherman's regard for the Barrymore family and his disinclination to listen to the barbed spears. That Sherman is apt to become prominent in the expected future developments is not unlikely though to date he has kept out of it. Sherman is a former Fidelity League member, who resigned from Equity 10 years ago, but whose resignation was never accepted. As far as known Sherman is at present an Equity member in good standing.

Jetta Goudal, when called upon to speak, referred to Miss Barrymore as "the woman called Ethel whose last name I forget," but was refuted by Lawrence Grant, her immediate successor, who asked that the name of Barrymore never be forgotten, regardless of the entire three.

It was Grant who advocated that while Equity had come into the ring with kid gloves, the next time it would be with boxing gloves.

Ben Lyon closed the meeting by proffering Miss Goudal's name as Equity's next first vice-president, the post now held by Miss Barrymore. Lyon pledged himself never to work in a show with Miss Barrymore, irrespective of his financial condition.

Those on the platform besides the speakers at this final gathering, an open meeting, were DeWitt Jennings, Jimmy Quinn, Claude Gillingwater, Robert Haines, George Fawcett, Lyster Chambers, Claude King, Robert E. O'Connor, Brandon Hurst, Jack Carlyle, I. B. Kornblum, Frederic Burt, Reginald Denny, Edmund Breese and Mitchell Lewis.

### Cost $50,000

Equity is estimated to have disbursed about $50,000 of the approximate $55,000 received during the campaign. Of the latter amount $15,000 is said to have been received from the organization's New York headquarters and $16,000 was the supposed net of the beach carnival here. Biggest labor donation was $1,000 from Los Angeles musicians. Mae Murray gave $2,500; Marion Davies, $1,000 and Walter Huston, Jean Hersholt and Nance O'Neil, $500 a piece, leaving about $17,500 contributed by other actors.

Six-week period in which the relief fund was in operation saw the daily withdrawals grow from $600 to $1,800 during the closing week.

Conclusion of the fight automatically cancelled all efforts of the 19 different committees and 25 subcommittees, and the various headquarters will be vacated as soon as possible.

It is believed that Chorus Equity headquarters, a private house, will be retained as permanent clubrooms and the main office, with Charles Miller in charge, will continue as before.

### Producers' Statement

Producers spent most of yesterday (Monday) afternoon discussing whether or not to issue a statement.

Deciding in the affirmative the gist of the declaration was that the reason Equity lost was that there was no occasion for a strike as conditions did not warrant one, that Equity had invaded a healthy, wealthy and happy family and tried to perform an operation upon a healthy baby.

Also the producers said the strike failed because 99% of the people employed in it, and who led the cheering, were either unemployed actors or tourists who wanted jobs in the studios.

Whether Equity will retain its local casting office is not clear as reports are contradictory.

Prior to the publishing of Miss Barrymore's statement Equity members had been storming its office at the rate of 300 to 400 a day, but Tuesday, the morning after Miss Barrymore's criticism was published, only two registrations were received during the first two hours the doors were open.

### No Gloating

There was no evidence yesterday (Monday) of the free lance actor rushing back to the studios, but many calls were issued and answered, besides it being the first day the picture agents were busy in weeks. Neither has any evidence of gloating or tart kidding been reported as regards the returning actor in the studios, it being understood that the producers issued orders there was to be no announcement on this aspect.

A summation of opinion among the free lance screen credit playing faction mostly affected by the Equity studio struggle of '29 is a feeling of regret. All agree that the Barrymore statement broke the general morale. An element of anger also figures through this loss of their trump cards.

## CHI GETS 'SHOW BOAT' SEPT. 1

Chicago, Aug. 20.

"Show Boat" opens at the Illinois Sept. 1.

## LUITZ MORAT DIES

Paris, Aug. 20.

Luitz Morat, 45, French film producer, died suddenly here.


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# Plays on Broadway

## ALMANAC

Revue presented at Erlanger Aug. 14 by the Almanack Theatrical Corp. (John Murray Anderson and Gil Boag, directors); staged by Anderson; lyrics by Jack Yellen; music by Milton Ager and Henry Sullivan; skits by Rube Goldberg, Noel Coward, Ronald Jeans, Paul Gerard Smith, Harry Ruskin, John Magowan, Peter Arno and Wynn; dances staged by William Holbrook; book staged by Harry Ruskin; in the pit, combined orchestras of Red Nichols and his Five Pennies and the Maurice DePackt ensemble, conducted by Gene Salzer.

Cast features: Trixie Friganza, Jimmy Savo, Roy Atwell, Eleanor Shaler, William Griffith and Fred Keating; principals: Jack Powell, Matt Duffin and Jessie Draper, Charlotte, Jeon Myrio, Harvey Karels, William Rasche, Billie Gerber, Wally Coyle, Henrietta, Franc and Warren Lassiter, Eleanor Terry, George Christie, Frances Mann, Charles Barnes, Helen Thompson, Rita Glynde, Stella Power, Frederick Carpenter, John Maxwell, Anita, Roy Rice, Mary Wetner, Jerry Coe, Helen and Charles Royal.

If the shorter second section of John Murray Anderson's "Almanac" is made as good or paced as well as the first, there will be no doubt about its rating as excellent entertainment. Directional attention seemed to be required only for that part. Before intermission the going was rattling and sure fire.

Anderson has been missing from the legit for a couple of seasons, occupying his talent with a school of dance and acting and otherwise producing units for Publix. Contact with unit presentation accounts for new faces and a certain freshness in performance in "Almanac."

The producer's flair for novelty and manipulation of lights stands him in good stead. Skits have been culled from cartoonists, humorists and other adepts in conceiving the black-out laugh type.

"Almanac" is billed as a first edition of a "revusical comedy of yesterday, today and tomorrow." Perhaps there is too much of the days of the bustle in the "gay nineties," but much of it is very good. A recollection of Hammerstein's Victoria, with little boxes over the entrances peopled, sent the show away to an excellent start. The choristers were dolled up as polka dot girls on one side and men in white flannels on the other. This number brought out John Maxwell with a male baritone and falsetto voice, with same idea in costuming. On cartoon curtain shown at intermission, the Maxwell impersonation was recalled as that of Joseph Josephine.

That handsome dog, Fred Keating, suave magician and m. c., introduced a number of the skits and specialties. He dallied long enough for the scene changes, performing feats, including the disappearing canary bird, with utmost ease. Keating is a sort of modern matinee idol. If that is in vogue these days, his fan mail should be considerable.

A lad in blackface, Jack Powell, wizard of the drum sticks, did a clean-up. In a cook's garb he did his "Jazz in a Kitchenette" to resultant glee. He uses drums, but would rather tap on anything else. Powell was once of a three-act and later single with a unit. Matt Duffin and Jessie Draper, out of the west and probably also from a unit, wanged out a hit to the score board with their own kind of doll dance acrobatics. Some couple. Franc and Warren Lassiter, also acrobatic in a dance way, crashed through too.

Imagine Trixie Friganza in a bathing suit—well Soph Tucker was that way down in Atlantic City in front of the Ritz though she never went into the water. Trixie stripped to the one-piece hiding behind a settee. She was the Queen of Weehawken because she has such a big chest. Encased in a silk robe, she came forth, but permitted the customers to take a quick look. Trixie had been doing "Getting Into the Talkies" and in the first act she was out in one of those old fashioned dresses with the rear elevation, saying she remembers when she sported those kind of duds as a regular thing.

Miss Friganza and Jimmy Savo, the principal features, made good on every appearance. They were teamed with the show's hit song "I May Be Wrong," with a comic lyric just suited to this contrasting pair. Savo might have been on a bit more, but both worked solo and in the skits. Trixie looked more like Texas Guinan in a Paul Gerard Smith skit than Tex herself. It is called "Home Work." Each member of the family carries out his or her work at home. Roy Atwell as the father, a train caller, was the funniest and it was his best contribution.

Savo on his first appearance with "In the Village By the Sea" tickled the house. He repeated late in the second act and counted in one of the funniest of the black-outs—"Knock Wood," with Atwell. The latter got the b. o. laugh in another skit "Whoops" by Noel Coward; William Griffiths and Atwell doing a. k. dames parked in the same room after a New Year's eve party. Atwell figured in another skit, "The Age in Which We Love," in which the comely Eleanor Terry appeared.

Trixie had the big laugh when posed as Whistler's "Mother." Her affectionate son gently asked how she felt, the answer being "Lousy."

An adagio quartet stood out just before intermission. It is a Jean Myrio combination, two men besides himself and the pretty Charlotte. They toss her around like nobody's business. It is perhaps the best combination of the kind—none any better. Myrio is credited with inventing the routine adapted by others. The act has been seen in the leading picture houses.

"Tiller, Foster, Hoffman, Hale and Albertina Rasch" was a novelty song and dance number, delivered by Henrietta, Frances Mann, Norma Maxine, Rita Glynde and Anita. Miss Mann was sparkling on her toes earlier, the hit of an "episode in gold and porcelain" in which the midgets, Helen and Charles Royal, were used.

The second act was slowed up by a fantasy, "The Young King," based on a story by Oscar Wilde. It is pretty, but too long and perhaps in a bad spot.

Of the song numbers in addition to Henry Sullivan and Harry Ruskin's "I May Be Wrong," "The Happy Ending," by Jack Yellen and Milton Ager should be a waltz hit. "Same Old Moon," a Sullivan tune with a lyric by Anderson and Clifford Orr, sounded very good, too. "Educate Your Feet" a Yellen and Ager number was led by Wally Coyle and Henrietta, with Jerry Coe working to effect with fast and slow motion dance stuff. "I Can't Remember the Words" was led by Billie Gerber, little cutie who worked through in male togs and tap danced nicely. Helen Thompson and Charles Barnes made a very good pair at number leading, Miss Gerber joining at times.

Rube Goldberg's idea of Park avenue apartments, some made up of all bathrooms, was the comic portion of "Happy Ending." The prima donna vocalizing was by Helen Power, whose "The Song of The Nightingale" was best, surrounded by artistic settings and lights. Eleanor Shaler counted principally in the old fashioned numbers, and in several skits.

The silver finale of "Almanac" is a beauty. The first nighters were in retreat as it went on, however, because it was close to midnight. Anderson is teamed with Gil Boag in presenting the new revue. Fixed, it ought to gather in many Broadway shekels. *Ibee.*

## GETTING EVEN

Episodic play written and presented by Nathaniel Wilson and staged by him; opened Aug. 19, Biltmore.

Veronica Mathilda McConnell, Georgia Clarke
Dorothy Ruth.....Louise Kirtland
Patrick.....James T. Ford
Mary.....Lydia Wilmore
Mrs. McBride.....Lallye Brownell
Mrs. Reddin.....Grace M. Murray
Monica.....Dorothy Guthern
Joe.....Patrick Glasgow
Mathews.....Arthur Harless
Mr. Johnston.....Eugene Kane
Mrs. Johnston.....Ann Jordan
Leo Grub.....Percy Kilbride
Raymond Brooks.....Lon Carter
Carl Remick.....Ward Soladar
Clyde Remick.....Stanley Whitman
Freddie Leavitt.....Norman Stewart
Raymond Hill.....Edmund MacDonald
Tom Castello.....Eddie Mann
A nurse.....Roberta Bellinger
A doctor.....Donald Thompson
A quack.....Robert Vose
A captain of police.....Roger Bacon

The New York stage has had countless poor plays. Few of them compare to "Getting Even." It is a classic in crudity.

Thirty-four scenes, indicated by lights out and on, with comparatively few changes of settings. In the third act many departed. It was one of the best instances of progressive walking on record.

Laughter, but the giggles were derisive. Entrances and exits of two leads provoked the risibles. They walked in and out, changed chairs as the lights dimmed, in such fashion that the onlookers could hardly be blamed.

"Getting Even" was written and produced by Nathaniel Wilson. Nobody has heard of him around the theatre. That goes for Georgia Clarke, the lead, actually starred. That gesture seemed preposterous. Wilson, in a curtain speech before the play began, said that he had been seeking an actress like Miss Clarke for years and believed none other could play his heroine.

Veronica (Verol) McConnell, a willful, illiterate 15-year-old girl of poor parents in New Rochelle, is the main idea in "Getting Even." Her mother has passed away and Verol gets sore on the world. She tries pictures but quits because the cameraman and others importune her. Just why is one of the mysteries of the piece. She is engaged as the "pot" or maid of all work by a couple of nature lovers. The woman dies later on but she makes many trips through the door—one of the things they laughed about.

Verol has countless flirtations. One of them is with the garbage collector. Then she gets married, is about to have a child and has an abortion instead. At the finale she is in a hospital. She finally passes out. Then the nurse says to the husband "I think you'd better take a walk" and the audience howled.

Wilson will never get even with "Getting Even." He is guaranteeing the Biltmore. *Ibee.*

### Chains and Mags

Two major experiments in magazine publishing due about October will be virtually simultaneous in the Woolworth 5-10 cent stores and the United Cigar Stores.

Carefully laid plans for the Woolworth idea were supposed to be secret, but the Whalen interests appear to have heard about it and are getting ready to enter the field. That there will be more than usual competition is doubtful, since it is estimated that 85% of the trade in the 5-10 shops is feminine.

The Woolworth plan calls for six mags, each published monthly and each to have a complete novelette—western, underworld, romance and the like. They will be placed in six key Woolworth stores, with an initial issue of 100,000 and the retail price 10c. If successful, the monthly issue will be increased and placed on sale in the 1,800 Woolworth stores.

Publication specialists are skeptical as to the plan's success, principally because of the matter of coverage. While the number of Woolworth stores may sound impressive, the comparison is that of the 60,000 odd newsstands through the country.

Hugh Weir of the McNeilus-Weir advertising agency is handling and financing the new project for the 5-10 chain. Weir lives in Wilkesbarre, where Frank Kirby, the largest stockholder of Woolworth's, also resides. The agency handles the Woolworth advertising, a matter of $15,000,000 annually.

$300,000 has been set aside to start the Woolworth mags.

The United mags are apparently being financed by its own corporation.

Munsey's Magazine in future will devote itself only to romance yarns.


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# Benson Ties Up With Ad Agency For Exclusive Radio Music in Chi

Chicago, Aug. 20.

An exclusive and reported first contract of its kind has been executed here between the Benson musical office and the Auspitz-Harvey advertising agency. Benson is to exclusively furnish music for the 12 radio commercial accounts the ad agency is handling in this city.

Benson is restricted from furnishing other music elsewhere in Chicago, but not outside the city. The Auspitz people can not engage other than Benson music.

It is understood the agreement was made without guarantees on either side and is to run a year, with an option of renewal.

Harold Leonard, lately connecting with Benson, is reported to have negotiated the deal for his side.

## BIG RADIO MERGER, PERHAPS OF FUTURE

Merging of the two giant networks, National Broadcasting Co. and the Columbia Broadcasting System, seems to be cold for the time being, and perhaps dependent on whether or not their picture affiliations go into another important merger. That means RKO (allied with NBC) and Paramount (allied with CBS).

Last week's Par-Warner merger did accomplish one thing. Warner was all set to take "time" on the NBC after being a CBS account for many months. But with Paramount as a picture ally now, and in view of Par's 50% ownership of the CBS, Warners are sticking with CBS.

What was deemed a forerunner of Warners going NBC was Al Jolson's 15 minutes of songs from WEAF last week. Jolson got nothing for it, the idea being strictly a song plug. The NBC took away the necessary 15 minutes from the St. Regis orchestra to accommodate.

## Phone Slot Radio

Washington, Aug. 20.

Nickel-in-the-slot radio programs have again bobbed up. Wired Radio, Inc., of New York, which plans to send broadcast programs into homes via telephone and power lines, has again applied for a license to the Federal Radio Commission.

Plan put up to the commission is for several experimental radio stations to broadcast on short wave lengths—this necessary now because of inability to secure land lines.

American T. & T. holds several patents on just such a nickel-slot affair while Wired Wireless claims it has control of numerous patents in the same classification.

Previous application of the company for short waves was denied by the commission.

### PADLOCKED REOPENING

Chicago, Aug. 20.

Davis, Bros.' Alamao cafe, closed a year ago on observation evidence, reopens Aug. 29 as Via Lago.

Old name is billed larger than the new.

## Radio Rambles

Al Jolson was very much well-behaved and under precise instructions for his sudden radio booking on the NBC for 15 minutes Friday night. Warner Bros. arranged the date but being a sustaining idea, the instructions were several, including that nothing be mentioned of "Say It With Songs," where it's playing or Warner Bros., and primarily that Al didn't ad lib wheezes or gags. He just did the four songs from the picture, deeming it sufficient as a plug for the number written by Jolson with DeSylva, Brown and Henderson, and letting the songs indirectly exploit the picture.

The NBC was chiefly concerned about the ad libs, Al's allegedly tart gag from New Orleans on a giant Dodge Bros. national hook-up a year and a half ago being still fresh in memory. It fetched the edict at that time that the NBC networks would have to deprive its audiences of Jolson's talents because of the gag, a Clara Bow story.

### Spitalny's 16 Stations

Perhaps the most widely hooked-up "sustaining" dance orchestra is Phil Spitalny's from the Hotel Pennsylvania. He is on as many as 16 stations of Saturday nights, which is far in excess of many a commercial hour. For unlike the commercials, where the advertiser pays each station pro rata (through the centralized NBC, of course) for the use of each city's facilities, the sustaining programs fetch a $50 stipend into the NBC coffers from the respective local stations.

Spitalny breaks the dansapation up nicely with the Paul Sisters' vocalizing duets.

### Chevvy's Celebrates

The unveiling of Chevrolet's 1,000,000th car was the occasion of a grand radio broadcast from Detroit with Jean Goldkette and his orchestra as the musical background, Ted Husing announcing.

The latter is CBS' crack announcer, making the special trip to Detroit for the big show. Jack Donahue, Grace Hayes and Billy Jones and Ernest Hare were the features. Chevrolet seemingly favored the CBS network or it may have been the rival NBC was booked up solid and unable to place its facilities at disposal but otherwise Goldkette and Jones and Hare are NBC contract features and restricted from performing before any other "mike."

The lack of facilities seems to be a plausible deduction in view of the dispensations for the use of these artists; also Chevrolet is one of the General Motors family and G. M. is one of the NBC's best customers. *Abel.*

### Forced Switch

Harms is publishing the "Scandals" music by contract with George White, which makes it imperative that Jimmy McHugh and Dorothy Fields, collaborators with Cliff Friend on the songs, switch publishing affiliations from Jack Mills to Harms.

It is a temporary arrangement for this show alone, as McHugh is a contract Mills writer and an office and stockholder in Mills, Music, Inc.

### PHONE-BOOKED

Detroit, Aug. 20.

Zuckie Kauff opened a new show at the new Kit Kat Klub here. He was asked by Seymour Simons, the local maestro-composer, how he (Kauff) liked his own show.

Kauff (with dialectic variations): "It's the finest show I ever booked over the phone."

## CANNED RADIO PROGRAM NEAR INQUIRY BY GOV'T

Washington, Aug. 20.

Canned music via broadcasting is now almost certain of an official investigation by the Federal Radio Commission.

Commissioner Lafount says broadcasters have repeatedly been ordered to make their announcements clear as to the disks, but despite the order "are working what is in effect a fraud upon the listening public."

It is hurting the advertising accounts outside of the chains and "there is a grave danger that the present high grade original programs of stations not connected with chains may soon be seriously hampered for lack of sponsors," said the official.

Mr. Lafount's outburst followed complaints reaching the commission with it stated that unless the situation is remedied, broadcasting programs will rapidly deteriorate.

## John B. Daniel Dies

Peritonitis, following an appendicitis operation, aggravated by a cold contracted at Lakehurst, N. J., while broadcasting with the Graf Zeppelin reception, caused the death of John B. Daniel, 29, popular radio announcer, Aug. 19. He was unmarried.

The operation at St. Elizabeth's Hospital, where he was rushed in the midst of a broadcast of B. A. Rolfe and his Lucky Strike orchestra, Aug. 10, was on the eve of his marriage to Bertha Cable, daughter of iLeut. William A. Cable, U. S. N., retired, of Washington, D. C. Miss Cable took charge of funeral arrangements.

Service this (Wednesday) afternoon from Campbell's with eight radio announcers officiating as pallbearers. They are Graham McNamee, Milton J. Cross, Marley R. Sherrif and Edward Thorgensen of NBC; Norman Brokenshire and Bradford Browne of CBS and Walter J. Neff and Floyd Neals of WOR.

It was after the Zeppelin broadcast and a long vigil that Daniel attempted his regular Saturday announcement of the Lucky Strike programs He complained of fever and was taken to the NBC hospital ward, his temperature was read at 102 and subsequently rushed to St Elizabeth's Hospital for an operation.

Interment in Rosedale cemetery, Orange, N. J.

### CARNIVAL MAN FINED

Cincinnati, Aug. 20.

Anthony Magliano, carnival man, was fined $50 and costs for having pursued a boy with a carving knife at an American Legion celebration at Washta, Ia., last week.

# Along the Coast

**By Bill Swigart**

Los Angeles, Aug. 20.

Hollywood's music colony continues to strengthen in numbers. New arrivals include Arthur Johnston, who blew into town sans any advance exploitation to write for Harry Richman's picture which has been the target for most every songwriter now present. Irving Berlin is expected here latter part of the week to join Johnston.

Another team to make their initial appearance for picture work is Stept and Green, brought here by Warners to furnish two numbers for "Playing Around," Alice White FN picture. Since the team conduct their own publishing business, Warner-Witmark retain a joint publishing agreement for the numbers.

Dan Daugherty, "Glad Rag Doll," is in town for picture assignments from Ager, Yellen and Bornstein, which firm has him on a new three-year contract.

Larry Spier (Spier and Coslow), is also here to relieve Sam Coslow at Paramount. Spier will write for Paramount's revue, Sam going back to New York to look after the business end of their publishing house.

Benny Davis blew in and out within a week. Made the trip to talk business with Sam Goldwyn.

Instead of devoting all his time to seeing that DeSylva, Brown and Henderson numbers are properly represented among the local orchestras and air programs, Benny Berman, of that office, became instrumental in landing 12 recordings with Brunswick in a week. Numbers are mostly from Fox pictures, including four from "Sunnyside Up," played by Earl Burtnett's orchestra, two from the same picture sung by Belle Baker; two from "Why Leave Home," by Burtnett; two from "Marianne" (M-G) by Roy Fox's band, and two vocals from same picture by June Pursell.

Arrival of Berlin recalls that when Ray Perkins was an army captain, Camp Upton, Berlin was in his company as a private. After the war Perkins worked for the Berlin publishing house as an arranger and inspired "I've Got My Captain Working For Me Now." Tables are again more or less turned. With Perkins head of the Warner music department, Berlin will write numbers for the next Al Jolson WB picture.

Wolfe Gilbert and Abel Baer are not too proud to plug their own numbers. Request to entertain is never refused.

M-G's ban on all broadcasting of its picture numbers prior to film release has been lifted on the 45 radio stations using the M-G weekly movie club hour. These stations only can play M-G's pre-release numbers.

Theory that a number poorly spotted in a picture has very little chance of becoming a hit does not apply to "How Am I to Know" in "Dynamite," M-G melody, as spotted in the picture, was not important. Yet it creeped into the best sellers this week after a few orchestras hopped to it.

Jack Dunn and his Cinderella roof band have been regular commuters between Fox Movietone City and the roof the past month and half. They work at the studio in the day time and the ballroom at night....Arthur Caesar's course in literature will not be complete until he writes a couple of lyrics. He wants to write the lyrics for the "Frankie and Johnnie" number to be sung by Winnie Lightner in "She Couldn't Say No"....Art Schwartz took a flyer to San Diego in the interest of Warner-Witmark ....Al Dubin meets all the trains to welcome his old cronies from Broadway and photographs them with a toy movie camera....Watterson, Berlin and Snyder moved their offices to Hollywood so they can be closer to picture production ....Lynn Cowan wrote three new numbers for his personal use as m. c. at the Boulevard theatre here. Titles are "I'm in Love With You," "The New Step" and "Web of Love."

Herb Brown and Arthur Freed are burning because of the treatment accorded their "Should I" number, written and sung throughout "Modern Maidens," M-G. Story has it that in the final editing, vocals were replaced by the instrumental of the same number to furnish the thematic background.

Warner - First National assignments show that "Loose Ankles" and "Whooping It Up" to be titles of two numbers written by Pete Wendling and Jack Mescal. M. K. Jerome and Herman Ruby are furnishing the necessary numbers needed for the remaking of "Girl From Woolworths." Al Bryan and Eddie Ward return to Warners, after camping at FN, writing numbers for "Paris" and "Dark Swan." Their new picture at Warners will be "Isle of Escape"....Because Michael Cleary happened to be a graduate of West Point, he has been assigned to write a military march for Warner's "Show of Shows."

C. W. Cadman completed the music for five songs to be used in the John McCormack picture, Fox. One, "Love Dawn," has lyrics by Houston Branch. Practically all writers on this lot have written a song for the Irish tenor who will pick and choose.

Hugo Riesenfeld now making his third musical short taken from the old music masters, UA.

United Artists has selected three songs by Klages and Greer for Harry Richman's "Song of Broadway." Tunes will be used in addition to the Berlin compositions. They are "Excuse My Dust," "Girl I Love," and "I'm Glad That I'm Mad About You."

### WALLY VERNON'S CHANCE

Chicago, Aug. 30.

Wally Vernon, who left Skouras' Granada in St. Louis with unfavorable publicity due to a little girl trouble, is booked for a comeback try Aug. 24 as m. c. in the same house.

He replaces Frank Masters.

### Band's Air Jump

Chicago, Aug. 20.

Unable to make train connections after closing at the Mainstreet theatre and Muehlbach Hotel, in Kansas City, early Monday morning, Guy Lombardo's orchestra chartered three planes to open the same day in Keith's, St. Louis.

Trip was made in 105 minutes.

### Lewis & Sherman, Pubs.

Al Lewis and Al Sherman, songwriters, will open their own music publishing house in three weeks.

The Joe Morris Publishing Co. is reported to be interested.

# Other Music Firms Approached to Merge—Leo Feist Opposes Idea

On top of the gigantic Warner-Harms music amalgamation other music publishers are reported on the verge of a merge. Negotiations between RCA to take over Feist, Berlin and the two big standard music publishers, G. Schirmer, Inc., and Carl Fischer, Inc., are on and have been on for some time.

It was RCA's anxiety to acquire strong music publishing allies that hastened the Warner-Harms deal. RCA originally wanted the Big Six of the music business, offering a $20,000,000 buy-out, in cash and stock.

The importance of musical copyrights to pictures and sound recordings has upset the industry so that within a very few months it is believed none of the more important music firms will remain independent in view of the value of a tie-up with either the picture companies or the electrics.

For months RKO and RCA have been after Feist, for one, that firm having one of the best organized music businesses extant. The founder of the firm, Leo Feist, has been opposed to any merge as he still is, and only contemporary business conditions and financial influences will figure in persuading him to the contrary.

## NEW FIRM IN W-B-S SUIT MAY BE GHOSTING

Occupying quarters of the Waterson, Berlin & Snyder Co., at 1587 Broadway, is a new music publishing firm of Mack Gordon and Max Rich. Frank Waterson, Henry Waterson's son, states he is the third partner in the new publishing venture.

W-B-S quarters have been altered even unto the name on the safe to read Gordon & Rich, Inc. These two writers went out ostensibly and originally to the coast on behalf of Waterson, but are now publishing under their own firm name.

Waterson's name and that of his company only adorns the shipping department of their office space at 1587 Broadway. Frank Waterson avers that the new firm merely leased part of their space and that both firms are distinct, although Gordon & Rich's activities seem to be the thing of the moment right now.

Like many another veteran music publisher the Waterson firm has not been faring well in this theme song turmoil.

Waterson, Berlin & Snyder Co. is heavily indebted and the desire to start with a clean slate presumably accounts for the new publishing ally.

## SCHUSTER PROMOTED

### Witmarks Obligded to Take New Quarters

Ira Schuster has been made gen prof mgr. of Witmarks. Al Cook, the firm's veteran prof. mgr. continues in that capacity. Schuster has added Harry Jentes to the exploitation staff.

Since the advent of Schuster and Bob Miller, the latter as band and orchestra manager, in the past 10 weeks, Witmarks has delivered several strong sellers, all Warner-F. N. picture themes.

Firm has outgrown its long established headquarters at 1650 Broadway and moves into half of the entire third (top) floor space on the block-long new office building between 51st and 52nd street on broadway.

## WOMAN PROMOTED TO MGR.

Another femme New York manager for a publishing house is Ida Warshauer for Sherman-Clay.

Ida was secretary to Bernie Pollock, former manager, when Pollock went Warner-Witmark, Miss Warshauer was promoted.

### Slander Bill in Effect

Los Angeles, Aug. 20.

New radio slander bill passed by California forbidding libel, slander, malicious attacks by air, went into effect Aug. 13.

Bill was passed to eliminate a number of political hangers on who make a practice of using radio to harangue.

## CHRISTIAN'S SHORT LANDS COUNTRY CLUB

The Mounds Country Club, St. Louis, places high valuation on its talent, playing such attractions as Van and Schenck, Joe Frisco, Winnie Lightner et al. Tommy Christian's band opens there Sept. 21 for the winter season, at which time Miss Lightner may be the co-attraction.

Am M-G-M short, Christian-made, released in St. Louis but not yet shown in New York, got him the engagement. He closes Sept. 1 at Palisades Park, Jersey.

Christian is also set for Raytone's all musical talker, "Howdy, Broadway!" semi-revue picture.

## Reinhardt Buys 'Decency,' Film Director's Play

Los Angeles, Aug. 20.

Max Reinhardt has purchased "Decency," a play written by Arthur Gregor, picture director, in which he will star Kaethe Dorsch in Berlin.

Play is being adapted for the German stage by John G. Summer. It will be produced in the fall.

## "Taps" Suing Garber

Simultaneous with Jan Garber being attached in a Florida realty claim, "Taps," the orchestra booker, started suit against him, playing at the Steel Pier, Atlantic City, for $3,200. This covers accrued commissions to date, with "Taps" claiming more for future bookings.

Garber was handled by "Taps" for many years and the latter is credited with steering the orchestra leader out of several tight spots. Their falling out was a surprise in the trade.

**Bob Schaeffer** now managing Sherman-Clay, Chicago office.

## REISMAN ALONE AT CASINO

### New Conductor to New York Chases Emil Coleman Out

Leo Reisman has two orchestras at the Casino in the park. He may have three there in the fall season.

Through adding to his first and own orchestra, Reisman, first time in a New York class place, chased Emil Coleman out of the Casino. Coleman had been engaged simultaneously with Reisman, Coleman playing in the ballroom of the Casino and Reisman taking the informal room.

It wasn't very long before Sid Solomon, manager of the place, noticed his most fastidious patrons swarming to the Reisman room. To divide the patronage more equally and avert the nightly crush, Solomon authorized Reisman to gather another combination, that replacing Coleman's. Coleman had been termed the ritz orchestra leader of the ultra set.

Besides a third orchestra, Solomon may engage a name singer or two in the fall for the Casino. It will be a name never previously associated with a restaurant.

Solomon ascribes the undisputed success of the Casino to its superior food and service. The surroundings are admitted.

"We need but 70 waiters and we have 90. Can get along with 20 captains and we have 32. First idea is no complaint on service and we have yet to hear one," he said.

## Names Immaterial?

Justice Collins did not think much of the Victor Radio Corporation's injunction plea against the Radio-Victor Corp. of America. He not only denied the injunction but opined that there seems to be no probability of the plaintiff's ultimate success.

Victor Radio Corp., marketing a radio set of that name, objected to alleged title infringement resulting from the recent RCA and Victor Talking Machine Co. merger. The latter is also marketing a Victor radio receiving set, to which the Victor Radio Corp. objected.

# Tieups of Films and Music

The herewith box indicates the picture-music tie-ups as they exist today. Several are interlocking as will be noticed.

While each of the following has some more or less important picture hook-up, they may still be regarded as independents: Feist, Berlin, Shapiro-Bernstein, Ager, Yellen & Bornstein, Waterson, E. B. Marks, J. W. Jenkins, Sherman-Clay, F. J. A. Forster, Ted Browne, Milton Weil and Sam Fox are among the more important ones.

Feist has intermittently tied up Tiffany-Stahl for some pictures or with United Artists for "Ramona" and Jeannine" (F. N.); Berlin with U. A.; Ager, Yellen & Bornstein with Metro; Shapiro-Bernstein with Universal or some independents.

Jenkins, Forster and Sherman-Clay have big jobbing businesses and are content with an occasional song hit publication of their own. E. B. Marks' catalog of standard music should figure importantly in another deal, this firm having been previously approached.

**WARNER BROS.-F. N.**

M. Witmark & Sons
George & Arthur Piantadosi, Inc.
Harms, Inc.
Chappell-Harms, Inc.
DeSylva, Brown & Henderson, Inc.
Remick Music Corp.
Green & Stept, Inc.
Famous Music Corp.
Davis, Coots & Engel, Inc.
New World Publishing Co.
T. B. Harms Co.
Atlas Music Corp.

**METRO-GOLDWYN-MAYER**

Robbins Music Corp.

**FOX**

DeSylva, Brown & Henderson, Inc.
(Now with Warners)

**R-K-O PICTURES**

Harms, Inc.
(Now with Warners)

**UNIVERSAL**

Shapiro, Bernstein & Co.

**PARAMOUNT**

Famous Music Corp.
(Now with Warners)

**PATHE**

Green & Stept, Inc.
(Now with Warners)

**UNITED ARTISTS**

Irving Berlin, Inc.

# Warners Buy 7 Music Publishers

(Continued from page 5)

compromise settlement in order to dispose of the Shuberts.

### Split Up of Amount

The Dreyfuss Brothers are reported to have received $2,000,000 each; Bobby Crawford, $1,250,000; Keit, $700,000, and DeSylva,, Brown and Henderson, along with other minority stockholders in the respective firms got pro rata on their origira' percentage holdings.

Of this amount about one-third was paid in cash. The rest in Warner stock of the new issue and convertible, of course, into cash.

Actually, Warners took no cash reserve out of their treasury, using the additional stock issue as a means to underwrite the music merger. Music Publishers Holding Corp., organized under Delaware state laws, has been formed as the corporate entity handling the new merger. These firms showed a net profit of $748,805 in 1928, a slump year.

In addition to the new group, and the Witmark firm, Warners also is backing George & Arthur Piantadosi, Inc., in the Strand building and occupying space of which Warners are the landlords.

### Crawford in Charge

It is understood that Crawford will be a sort of general operator, although that title has not been definitely created. A musical advisory board will be the unit that will actually function in charge of the affiliated Warner music interests. This committee will comprise the various heads of each of the allied firms, such as Crawford, Dreyfuss (or his general manager), Henry M. Spitzer), representing Harms' interests; Keit for Remick; Lou Warner and Bud Morris, acting for Witmarks; either of the Piantadosi brothers for their firm; and representatives of each of the lesser firms.

This committee will apportion the activities of its writers for Warner and First National (and Paramount, when that deal goes through) pictures. Such and such writers will be designated to conform with the production schedule, maintaining writing crews east and west.

That will be the sole common working arrangement unless possibly an ultimate centralized shipping department, which idea has been suggested to curtail the overhead.

### Pick of Successes

The screen value of having the pick of a wealth of past musical comedy and production successes is obvious. It gives Warners first call on scores of past musical show hits. It will also tend to bolster the revenue of the renewed sheet music sales of these past musical successes. The strong sales all over again of "Desert Song" and "Show Boat" music, the first two of Harms-published operettas now released in talkers, indicates how much of a factor the screen is in selling music to the public. Seemingly, the operetta's original appeal was only in the key cities or other flourishing communities. The screened "Desert Song," while not considered an exceptionally strong Vitaphone production, has gotten to the lesser towns and hamlets, which seemingly found the music altogether new to them.

Warners are due for a large income from the performing rights to their musical copyrights. These are no small factor in these days of synchronizations.

### Reason for Selling

What prompted Dreyfuss to sell out, after years of building up his enterprises, is deduced to be the fact that he perceived that an independent publisher without a definite picture affiliation cannot exist. The RKO hook-up they have is ephemeral, as is the Paramount working agreement. Each is subject to cancellation at will by both sides.

One can visualize that RCA might have stepped in and effected picture affiliations which might leave the Harms-Remick firms, at least, without any important picture hook-up. On that score, Crawford's firm was better situated because of the DeSylva-Brown-Henderson affiliation with Fox.

As it is RCA is reported negotiating with Feist, Berlin's and Carl Fischer, Inc., as is elsewhere reported in detail.

Max Dreyfuss is under contract for two years to head his music business, five more in a general advisory capacity, if he so chooses; after that it's optional both ways. Louis Dreyfuss, his brother, is now a British subject and is not actively concerned with the American music interests in which he is a partner. The English half of the brothers has large theatrical interests in London and also heads Chappell & Co.

## Whiteman-Venuti Named In Auto Smash Suits

Los Angeles, Aug. 20.

Marie Freund and Eve Sutton have filed suit in Superior Court, asking an aggregate of $31,612 damages from Paul Whiteman and Joe Venuti. Plaintiffs state that they were injured in a collision between automibiles driven by Miss Sutton and Venuti, in which Mario Perry was killed.

Plaintiffs contend that Whiteman, as the employer, is responsible for the actions of his employee, Venuti.

Whiteman filed a general denial on the grounds that the musicians were on their way to perform at a concert, and that the engagement was procured through their own efforts.

## Belle Devon Killed in Plane Crash; Pilot Escapes

Milwaukee, Aug. 20.

Belle Devon, 19 (Ruth Williams), cabaret entertainer, was instantly killed and Melvin Thompson, pioneer aviator, severely injured when an airplane driven by Thompson crashed near Manitowoc.

Miss Devon had been working cabarets here and in Chicago. Her father was notified and arranged to take body to Chicago for burial.

## HERE AND THERE

**Marvin Lee** now sales manager, Chicago, for De Sylva, Brown & Henderson.

**Emil Hollander,** musical director at the Publix Capitol, Detroit, will be transferred shortly to the Metropolitan, Boston.

**Smith Ballew** is back at Whyte's restaurant, doubling with RKO vaudeville, handled by the NBC. Gypsy Lee had the band, before which the NBC refused to broadcast. Whyte took Ballew back.

## CHI COFFEE DAN'S SEPT. 15

Chicago, Aug. 20.

Coffee Dan's opens Sept. 15 in cellar of former Weiss restaurant on Dearborn street instead of Woods building. Woods management, because of theatre upstairs, prohibited music after 8 o'clock.

Frank Shaw comes from the Coast to m. c. Partners in the venture are Milton Weil, Rocco Vocco, Al Beilin, Sam Wolf and Al Quodback.

## MACK'S FILM NUMBERS

Hollywood, Aug. 20.

Roy Mack, brought here from the east by Fanchon and Marco, is staging dance numbers for First National at Burbank.

At present Mack is putting on the dances for "Lilies of the Field."

## CAFES AS M. C. OUTLET

Chicago, Aug. 20.

Verne Buck, B. & K. m. c., becomes m. c. at the Green Mill cafe Sept. 11.

Cafes are considered one good outlet for the overflow of m. c.'s caused by sound pictures.

### Jean Schwartz West

Jean Schwartz is joining the tin pan alley trek westward. He left last week.

Schwartz has some Beverly Hills property to occupy him before connecting as a composer.

Irving Berlin is due to leave late this week and told Schwartz not to do anything until he arrives on the coast when both may come to terms.

### Robbins Back for Month

Jack Robbins came in from the coast this week with Eddie Mannix of Metro.

Robbins will stay in New York for a month or two before returning to the coast.

Jack Bregman, Robbins gen. mgr. continues in active charge.

# Coast Music Survey

Los Angeles, Aug. 20.

Despite warm weather the past week, sales in phonograph records and sheet music were reported as surpassing any previous corresponding period. Increase is solely attributed to the present popularity of picture song hits. Check on the past week shows the picture numbers predominating in a demand by a three to one ratio over the pop number.

Of the 45 top numbers reported in both the disc and sheet music divisions, 30 of the leaders are picture songs with the balance of 15 divided into popular numbers played or sung by recording artists. Disc sales show 14 pop songs as against 21 picture numbers, while the 10 best sellers in sheet music list but one pop number.

Three new picture songs have eased into the coveted circle of 10 best sheet music sellers. These are "How Am I to Know?" ("Dynamite," M-G), "Little Pal" ("Say It With Songs," WB) and "Smiling Irish Eyes" (from picture of same title, FN).

Discs report a few new popular recordings, yet the bulk of these sales continues to be for the group of picture songs established in the past two months. Distributing headquarters report their six best sellers in the following order of sales:

### Brunswick

"Pagan Love Song" ("The Pagan," M-G), backed with "Building a Nest for Mary," played by the Captivators; "Little Pal" and "I'm in Seventh Heaven" (Say it With Songs," WB); "Singing in the Rain" and "Orange Blosson Time" ("Hollywood Revue," M-G); "Used to You" and "Why Can't You" ("Say It With Songs," WB); "Now I'm in Love" and "That's What I Call Sweet Music," both pop numbers by Burtnett's orchestra, and "Painting the Clouds With Sunshine" and "Tiptoe Thru the Tulips," ("Golddiggers of Broadway," WB).

### Columbia

Combined sales of three vocal and instrumental selections of "The Pagan" tops by far any other single number in the Brunswick catalog. Numbers following in their order are "I Love You" and "Lewisada Blues," both pop numbers by Ted Lewis; "Only for You," backed with "Some Day Soon;" "True Blue Lou," backed with "Second Handed Man," sung by Ethel Waters. "Singing in the Rain" and "Orange Blossom Time" complete the list.

### Victor

"The Pagan," backed with "The One Girl," "Moanin' Low," backed with "Misbehaven," "Singing in the Rain" and "Your Mother and Mine," "Sleepy Valley" ("Rainbow Man," Par) and "This Is Heaven" (from picture of same name, UA), "Hy Ho Everybody" and "Miss You," and "Little Pal," backed with "I'm in Seventh Heaven."

### Sheet Music

The best sellers in sheet music determined by the collective sales of Los Angeles' leading jobbers show "Pagan," "Singing in the Rain," "Sleepy Valley," "My Song of the Nile," "Am I Blue," "Little Pal," "Vagabond Lover," "I'll Always Be in Love With You," "How Am I to Know" and "Smiling Irish Eyes."

Publishers reporting their three top numbers for the week are listed in alphabetical order and not in the order of sales:

**Ager-Yellon and Bornstein:** "This Is Heaven," "Doing What I'm Doing for Love" ("Honky Tonk," WB) and "There's the One for Me," ("Bulldog Drummond," UA).

**De Sylva-Brown and Henderson:** "Little Pal," "If You Believed in Me," and "Why Can't You."

**Leo Feist:** "Vagabond Lover," "Blue Hawaii" and "My Dear."

**Harms:** "Sleepy Valley," "With a Song in My Heart" and "I Kiss Your Hand, Madame."

**Remick:** "Here We Are," "I'd Do Anything for You" and "When the Sweet Forgetmenots Remember."

**Robbins:** "Pagan Love Song," "Singing in the Rain" and "How am I to Know."

**Santly Brothers, Inc.:** "Miss You," "Sweethearts Holiday" and "I've Got a Feeling I'm Falling."

**Shapiro - Bernstein:** "Everyday Away From You," "I'll Always Be in Love With You" ("Syncopation," Radio) and "It's You" ("College Love," U).

**Witmark:** "My Song of the Nile," "Am I Blue" and "Smiling Irish Eyes."

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(Hotel Ambassador)
LOS ANGELES

Green and Stept left for coast to write for pictures.

Walter Donovan, former professional manager, Irving Berlin (Chicago), now managing Chicago office of Plantadosi.

# Decision on Radio Pickup Against Am. Society in L. A.

Los Angeles, Aug. 20.

United States District Judge McCormick, in a test case, handed down a ruling that when a music publisher licenses radio station to broadcast musical number the publisher consents to any pickup out of air.

Suit for $250 damages filed February by Philip Cohn, local representative American Society of Composers, in name of Gene Buck, president, against Rex Baum, proprietor Round House Cafe. Society claimed use of radio performance for entertainment of patrons made it inducement and consequently performance was for profit and subject to royalty. Defendant claimed royalty already paid by broadcasting station.

Judge decided for defendant, saying: "It seems to me to be clear that when plaintiffs licensed broadcasting station to disseminate 'Indian Love Call,' they sanctioned and consented to any pickup out of air that was possible in radio reception. I think such deduction is accurate because of phenomena whereby radio reception and audition are made possible."

# Minor Up Again

Los Angeles, Aug. 20.

Deputy State Labor Commissioner Lowy has again taken up the matter of wage claims, amounting to around $1,000, filed against C. Sharpe-Minor, organist. Last week he issued a summons for the musician to appear and bring with him a list of the stockholders in the C Sharpe Minor Studios.

Determination to hold stockholders liable for salary due was brought about by Minor claiming he was broke and filing a bankruptcy petition for himself and business. Labor Commissioner then decided the only means of collection would be through the stockholders.

Minor is alleged to have given employees non-negotiable checks.

# PELHAM ROAD PLACES MANIPULATING AROUND

Pelham road in the Bronx doesn't know how many road houses it will have after September. Less than ever, hope those who know they can remain open, while those obliged to close under padlock orders are seeking other spots.

One of the most anxious to relocate in that section is Gene Geiger, who has Vincent Lopez now at Pelham Heath Inn, following the enforced closing of Woodmansten, near by. Pelham Heath goes John Law Sept. 15. Geiger has a hunch that the Chateau Laurier at City Island, though far off the main highway for cold weather, might do as Lopez's next stand. Present operators of the Chateau have suddenly determined to remain open all winter, it is said, reaching the decision after noting Geiger looking the Chateau over. As a rule, the Chateau is tickled to call it a season by Sept. 10.

Next important talk up that way is that Hunter Island Inn may have its padlock removed, and return to road house operation under a newly formed company. That would eliminate, nominally, at least, Arthur McLean as a participant in the operation, pending the padlock period he was hung up for, six months, starting in July.

McLean has been living upstairs, as formerly, in Hunter Island since the lower floor was padlocked. That has been his home for years. With a new company making the usual affidavits and furnishing a $5,000 bond for observance, one of the customary conditions is that the former manager agrees to decamp. The Hunter Island deal is expected to reach some sort of a finish this week.

### A Goldman Twist

While another Pelham road catastrophe and only last week was when the landlord of Castillian Gardens dispossessed Jack Goldman, also technically, apparently, and immediately took possession with a new corporation, and one of the Crying Goldmans as manager. The incoming Goldman is said to be Al, brother of Jack, who has a road spot near Long Beach.

The Goldman road house triangle appears to involve a lay backer of Jack's at Castillian, an Upper Broadway merchant who went for $15,000. The dispossess and new concern might remove him. If Castillian, as expected, reaps a benefit this coming winter through being the only road house open up Pelham way, that profit would not be burdened by the red indebtedness of over the summer.

Another spot sought by Geiger is said to have been the former California Ramblers Inn (once Shanley's) on the same road and right on the shore. It recently closed through poor business. The Ramblers' place is on city land. Geiger is said to have been informed the city does not care to lease it prior to election.

When the Ramblers moved out some campers moved in. They had been using the Inn for a free home until discovered last week.

## NUT CLUB GROWING

Increasing Capacity of Village Freak to 450, From 225

Meyer Horowitz is breaking into the next-door stable in order to enlarge the new Village Grove Nut Club on Barrow street, into 450 capacity; now seats 225.

La Belle Rose and the rest of the assorted nuts are back, flashing pajama costumes.

Lou Dolgoff is m. c'ing with Buddy Walker and Harry Montgomery away at other summer engagements. Walker is the Chief Nut otherwise.

## GLEN ISLAND CASINO

A casino costing around $300,000 has been erected on Glen Island, in the sound, opposite New Rochelle, on the Boston road. It will open Sept. 15.

No club attachment and the public will be admitted from accounts.

Doc Kelton is said to be one of the promoters and the place's publicity agent.

## EXTRA SPACE

Hollywood, Aug. 20.

Montmarte cafe is expanding table and floor space by taking over the entire second floor of the new Christie Real Estate building directly adjoining the present cafe building.

New section will increase accommodations more than 100 per cent.

# Whiteman at Pavilion Royal About Labor Day

Los Angeles, Aug. 20.

Paul Whiteman and his orchestra leave here Aug. 27 for New York. Shortly after Labor Day they open a six weeks' engagement at the Pavilion Royal on Long Island. Whiteman played there last May.

Whiteman will work on a guarantee and all cover charges. He drew around $10,000 a week there during the spring engagement.

Whiteman is due back here Nov. 1 to start on his picture for Universal.

# New Firm's Writers On Warners' Film Songs

As the first move in the Harms-Warner music merger, J. Fred Coots and Benny Davis, of the new music publishing firm of Davis, Coots & Engel, leave for Hollywood to do songs for two Warner pictures.

Bobby Crawford, president of DeSylva, Brown & Henderson, allied with Harms in the Warner buyout, is backing the new D-C-E combo for 25% of the business, hence that new organization getting this immediate picture entree.

Formal opening of Davis, Coots &Engel is Sept. 1 in the new building on 7th avenue and 48th street. Harry Engel remains in New York to handle business details. Coots and Engel go west a fortnight after the firm's opening.

Harry Kuh, a veteran music man, is allied with D-C-E in the prof dept.

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"THE ONE IN THE WORLD"
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"If I Had You"
Need We Say More?
It's a "Natural"!!
ROBBINS MUSIC CORPORATION
*Publishers*
799 Seventh Avenue, New York

# JERSEY WHEEL MEN TOLD OFF BY DREWEN

Bayonne, N. J., Aug. 20.

Wheels are out for the season's tag end and with skill games replacing at Pleasureland Park, better known as Little Coney Island.

Sloughing of the wheels is taken as the park management's capitulation to Hudson County Prosecutor John Drewen's campaign against gambling devices. Drewen raided the park several weeks ago. Its management vainly sought to obtain an injunction against Drewen.

Prosecutor Drewen visited Columbia Park, in North Bergen, N. J., last week and talked turkey to park operators and concessionaires, as to just how much he would stand for on the wheel thing. Drewen told the mob as long as they worked on a legitimate merchandise passout play they would be okay with him, although the insistence of wheel operation in preference to skill games was two strikes on an operator as far as a gambling rap was concerned.

### Up a Tree

Drewen's drive against the amusement resorts on the fag end of his tenure of office has both park operators and Jersey City politicians up a tree as to explanation.

Parks of Hudson County and the city streets seemed immune from official interference on wheel gambling with plenty of carnivals in working wide open and not molested by police or Drewen until recently. After Drewen's raid at Bayonne over heads of the local cops, he followed up with sloughing incoming carnivals with such fervor that the gyps are remaining away.

# "Working" in Atlantic; Wheels, Monk an' All

Atlantic City, Aug. 20.

Various Boardwalk rackets, sources of complaints of many years' standing, offered amusement and some disappointment to visitors and profits to their operators over the week-end in greater profusion and to the accompaniment of more noise than a few weeks ago when police wrecked several stands of the ballyhoo boys.

The addition of a gorilla, touted as the "Zeppelin Gorilla," lent added attraction to a sideshow, while further along the fashionable Chelsea district everything but three-card and the old shell game was offered to visitors willing to take a chance.

The old Embassy club building, near the Ritz, by means of removing the wall facing the Boardwalk, has been turned into a miniature gambling palace in which "wheels of fortune" operated over Saturday and Sunday, making dents in the pockets of the venturesome and piling up stacks of currency on the shelves of the operators. The payoff was 50c, $1 and $2 for a dime, respectively, on three different wheels, the background of which was camouflaged with candy boxes and tin watches and jewelry. The raucous voices of the attendants invited all and sundry to come in and "double up, get 10 and 20 for one."

A woman visitor late Sunday night set up the complaint that she had lost $50. By some miracle she was able to find a policeman nearby, who advised her to make her complaint at city hall; advice that brought derisive comment from bystanders. Meanwhile, the operators had not been idle. Rapidly dismantling their wheels and leaving behind candy boxes and cheap jewelry, they departed, leaving but one wheel, paying a mere 50c. for a dime, in operation under the benevolent eyes of the police.

# Bankers' Year's Expo

Following its inauguration Sept. 9, the Bankers' Industrial Exposition, 11 West 42d street, New York, will open its 12 months of business shows.

The program covers every important industry in the U. S. and its affiliations. It has been charted out with weekly sub-divisions for states and special industrial features. Every state will have its week and every industry its day.

One day each will be devoted to pictures, theatres and radio entertainment in the California week which opens Sept. 30.

# CARNIVALS

(For current week (Aug. 19) when not otherwise indicated)

Alabama, Russell Springs, Ky.
Alamo, Woodward, Okla.
All-American, Thomas, Okla.
Artdick's, Newport, N. H.; 26, Barre, Vt.
Barlow's, Fowler, Ind.
Barnhart, Madison, Wis.
Bee's, Lawrenceburg, Ky.
Bodnar, Holland, Mich.
Bortz', Westplains, Mo.
Broadway, Penns' Grove, Pa.; 26, Atlantic City, N. J.
Brown & Dyer, Elmira, N. Y.
Bruce, Lewistown, Pa.
Brundage, Wausau, Wis.
Capital, Croix Falls, Wis.
Cetlin & Wilson, Tazewell, Va.
Coleman Bros., Hartford, Conn.
Corey's, Fawn Grove, Pa.
Craft's, Hanford, Calif.; 26, Celina.
Cronin's, Wilmington, O.
Crounse's, Norwich, N. Y.
DeBlaker's, W. Bangor, Pa.
Dixieland, Natchez, Miss.
Dodson's, Negaunee, Mich.
Earle's, Waseca, Minn.
Fairly's, Trenton, Mo.
Fleming's, Franklin, Ind.
Foley & Burk, Stockton, Calif.
Francis', Preston, Minn.; 26, Cresco, Ia.
Gibbs', Erie, Kan.
Gloth's, Akron, O.
Gray, No. 1, Decatur, Tex.
Gray, No. 2, Fredericksburg, Tex.
Greenburg's, Ogden, Utah; 26, Malad City, Idaho.
Gruberg's, Oak Hill, W. Va.
Hames, No. 2, Nocona, Tex.
Hansen's, Evanston, Ill.
Heth's, Paris, Ill.; 26, Laporte, Ind.
Hoffner's, Knoxville, Ill.
Howard Bros., Lucasville, O.
International, Roberval, Can.
Isler's, Monticello, Ind.
Kaus, Waynesboro, Pa.
Ketchum's, Meyersdale, Pa.
Krause's, Lexington, Ky.
Lachman-Carson, Columbus, Kan.
Latlip, Ripley, W. Va.
Leggette's, Parsons, Kan.
Levitt-Brown-Huggins, Chehalis, Wash.; 27, Garfield.
Lippa, Ligonier, Ind.
Little's, Brodhead, Ky.
Loos', Sedalia, Mo.
Metropolitan, Abbottstown, Pa.
Miami, Springfield, O.
Michigan, Caro, Mich.
Miller's, Clarksville, Ark.
Mimie, Earlsboro, Okla.
Mississippi, Stamps, Ark.
Morris & Castle, Des Moines, Ia.
Murphy's, Bloomington, Ill.
Northern Expo., Deerwood, Minn.
Ohio, Rockford, O.
Pacific, Red Lodge, Mont.
Page's, Fayetteville, Tenn.
Pearson's, Greenup, Ill.
Reithoffer, Berwick, Pa.
Rice, La Center, Ky.
Rio Grande, Robstown, Tex.
Royal American, Duluth, Minn.
Rubin & Cherry, Toronto, Can.
R. & C. Model, Springfield, Ill.
Rumble Bros., Marengo, Ind.
Sandy's, Amsterdam, N. Y.
Saskatchewan, High Prairie, Can.
Savidge's, Ainsworth, Neb.
Sheesley's, Three Rivers, Can.
Harry's, Cygnet, O.
Snodgrass, Richmond, Kan.
Spencer's, New Bethlehem, Pa.
Steffen's, Ely, Nev.
Stewart's, Madisonville, Tenn.
Strayer's, Manitowoc, Wis.
Sunshine, Bardstown, Ky.
Tennessee, Cookeville, Tenn.
Tidwell's, Perryton, Tex.
West's, Marlinton, W. Va.
Zarra's, Garfield, N. J.
Zeiger's, La Grande, Ore.
Zimdar's, Hopkins, Minn.

# CIRCUSES

### Hagenbeck-Wallace

Aug. 19, Paris, Ill.; 20, Champaign; 21, Centralia; 22, Bellville; 23-25, St. Louis, Mo.

### John Robinson

Aug. 19, Asheville, N. C.; 20, Morristown, Tenn.; 21, Bristol; 22, Big Stone Gap, Va.; 23, Kingsport, Tenn.; 24, Johnson City.

### Sells-Floto

Aug. 19, St. Joseph, Mo.; 20-21, Kansas City; 22, Ft. Scott, Kan.; 23, Springfield, Mo.; 24, Joplin.

### Ringling-B. & B.

Aug. 21, Spokane; 22, Walla Walla; 23, Yakima; 24, Tacoma; 25-26, Seattle; 27, Centralia; 28, Portland; 29, Salem; 30, Eugene; 31, Klamath Falls, Ore.; Sept. 1, Mount Shasta (afternoon only); 2, Chico, Cal.; 3, Sacramento.

# CANOBIE AT AUCTION

Salem, N. H., Aug. 20.

Canobie Lake Park, one of the best known outing resorts in New England, will be sold at public auction on Saturday, Sept. 14. Park is the property of the Massachusetts Northeastern Street Railway Co. and covers about 50 acres.

Automobiles put Canobie on the fritz.

# ALL FAIR GAMES BARRED

St. Clairsville, O., Aug. 20.

All games of chance are barred at the next Belmont County fair. This on top of Governor Myers V. Cooper's anti-gambling edict which was directed at race tracks and mint vending machines throughout Ohio.

# DEATHS ABROAD

Paris, Aug. 15.

**Etienne Gibert,** 69, well known French tenor, died at Antony, suburb of Paris, where he retired several years ago.

**M. Duchatel,** 50, vaud performer, prominent in French music hall artists syndicate, died in Paris.

**Augusta Danse,** 100, Belgian engraver of note, died of heart failure at Brussels, a few days after celebrating his centenary.

**Henri Goelzer,** 76, French author, died at Esprels, France.

**Victor Lamorte,** 55, French theatrical decorator, died at Saigon, Cochinchina.

**Gerard Vannier,** 77, French writer, died at Brugheas, Vichy.

# Obituary

### GRANT STEWART

Grant Stewart, 63, famous as an actor with a reputation for many years of stage work on both sides of the Atlantic and also a playwright, died Aug. 18 of heart trouble while a guest of his friend, Thomas Edgelow, at Woodstock, N. Y. Mrs. Stewart was with him.

Apparently Mr. Stewart had been in fair health, but upon arrival a few days ago at Woodstock had a pain around his heart. It impelled him to have medical attention. He seemed better Sunday and had just completed shaving when the fatal attack came.

Mr. Stewart was born in England. His popularity as an actor before American audiences had its early vogue from 1903 to 1908, when he was a member of the celebrated Lyceum Theatre Stock, New York. He displayed his natural thespian ability in support of DeWolf Hopper, Charles Hawtrey, Ethel Barrymore, Annie Russell, Viola Allen, Elsie Ferguson, Walker Whiteside and William Collier.

In England he was remembered back in 1894 for his work with the late Rosina Vokes. He also did stellar roles with Charles and Rose Coghlan, Olga Nethersole and, later, in support of Robert Hilliard.

Hugh Ward took Mr. Stewart to Australia and presented him on tour in "Dear Brutus."

When Equity was organized in 1918, Mr. Stewart was one of its most active members and he served several terms as recording secretary and also edited the Equity's magazine until early this year, when his health would not permit.

A WONDERFUL HUSBAND AND FATHER

**BURT SHEPHERD**

age 47, died in Cassopolis, Mich., August 18

Sleep well, my love. Some day we'll meet again.

**BILLIE and LOUIS**

### LESLIE FABER

Leslie Faber, one of England's best known actors, died Aug. 5, after being operated for an abscess on the lung, as a consequence of pneumonia. He was the younger son of a former Consul-General for Denmark and was born at Newcastle, Aug. 30, 1879. In 1903 he joined Sir James Alexander and appeared with him in several plays at St. James's. His first appearance in New York was in 1906 in "The Hypocrites." He played in America in 1911 in "The Witness for the Defence" and again in 1912, returning to England in 1915 to join the army. Since then he has appeared regularly in the West End.

The latter end of last year Mr. Faber entered into partnership with Ronald Squire to play and produce under their own management, opening with "By Candle Light," a great success and still playing in London. His first wife was Winifred Arthur Jones, daughter of Henry Arthur Jones. The marriage was dissolved in 1922 and the following year he married Gladys Gray.

### GUSSIE SMITH
### (Mrs. Charles B. Starkey)

Gussie Smith, 65 (Mrs. Charles B. Starkey), ballet dancer and vaudevillian, died in Chicago July 8 of heart trouble.

Miss Smith in the old days was a member of Kiralfy's "Black Crook" ballet and had appeared in other spectacular productions. She had also been in vaudeville from time to time with different acts.

Miss Smith was a sister of Kitty and May Smith (Smith Sisters) and was also the aunt of Kitty and Toots McConnell (McConnell Sisters) and Joe Niemeyer.

Interment in Waldheim cemetery, Chicago.

In memory of my dear husband

**Broomstick Elliott**

Who departed this life August 1, 1929

**Babe La Tour**

**Jose Lopez Goldaras,** 64, dramatic critic, Cuban newspaper "Diario Marino" for 20 years, died Aug. 18 in Havana.

### CYRIL KEIGHTLY

Cyril Keightly, 53, English actor, died in Mount Sinai hospital, New York, Aug. 14, following an operation for cancer of stomach. Mr. Keightly's widow, Isabel Wright, actress, and three brothers, living in Australia, survive.

Mr. Keightly, just prior to his hospital entrance, had been cast by A. H. Woods for his new play, "Scotland Yard." He was last seen on the New York stage in "The Trial of Mary Dugan."

Born in Wellington, New South Wales, Mr. Keightly went on the stage when 17, appearing in repertoire in Seymour, Victoria. For five years he acted at His Majesty's, Sydney. He went to Africa and Egypt. His London debut was in 1902 with Nance O'Neil in "Magda." In 1906 he organized his own company for "The School for Scandal" and "She Stoops to Conquer." He came to New York in 1908 and appeared in "Love Watches." Returning to London, he came back here in 1910 and played in "The Little Diamond." Again in 1912 he appeared in "The New Sin" and then went back to England.

In 1914 Mr. Keightly came to the United States and remained permanently.

In Loving Memory of My Wife

**BEULAH Y. GREGORY**

Who Departed This Life August 17, 1929 In Chicago

**Charles V. Gregory**

Mr. Keightly was twice married His first wife was Ethel Dane, from whom he was divorced in 1925. On Jan. 19, 1929, he married Isabel Wright.

The remains will be cremated.

### FRANK WOLF, SR.

Frank Wolf, Sr., veteran Philadelphia theatre man, died Aug. 19 of heart disease.

Mr. Wolf for some years had been connected with the Nixon, Philadelphia, and had acted as general manager for the Show Boat theatre, Ocean City, and Nixon, Wildwood, N. J.

He is survived by four sons, Frank, Jr., William, Ray and Robert Wolf. Frank, Jr., makes his headquarters in New York and books the Ocean City and Wildwood theatres from here independently.

Interment in Philadelphia.

### LOUIS PEREZ

In last week's Variety was a news story announcing the accident at the Tri-State fair in Burlington, Ia., whereby Louis Perez, 33, of Evans and Perez, had fallen while doing his act and broken his neck. The vertebrae had suffered a complete fracture and Perez died Aug. 17.

Evans and Perez had been doing a perch act for some time.

Arrangements have been made to ship the remains to Brussels, Belgium, to be placed beside those of his wife.

### DANIEL J SWEENEY

Daniel J. (Jimmy) Sweeney, minstrel man, died recently in Boston.

Mr. Sweeney in his early minstrel days was with Primrose & West, Lew Dockstader, and also was associated with Eddie Leonard.

When the old minstrelsy dropped from vogue Sweeney retired and went to Boston to live with his daughter.

### WILLIAM P. HENDLEY

William P. Hendley, 45, Washington theatreman, died Aug. 19.

Hendley had been on the door and handling outdoor advertising for the Shubert house (Poli's) for 20 years, staying with the house from its opening as Albaugh's Opera House up to his death.

Two years ago Hendley suffered a stroke of paralysis.

### REBA H. OWEN

The beautiful Reba H. Owen, sister of Katherine Dale Owen, died in New York Aug. 19. Deceased was on the coast last winter in pictures when stricken with asthma. She returned to New York for treatment, but her condition grew steadily worse.

Miss Owen was married to Quentin Roosevelt on the eve of his sailing for France where he was shot down during the war. She later wed a Mr. Chisholm, also deceased.

As a child Miss Owen was a favorite of the late President Roosevelt. The burial will be in Louisville where she was born.

### BERT SHEPPARD

Bert Sheppard, 47, Australian "whip king," died Aug. 18, in McCutcheon Hospital, Cassopolis, Mich., following a recent nervous breakdown.

Mr. Sheppard is survived by his wife, Marie Alvarez, who is appearing in vaudeville with Joe Whitehead.

He had been in vaudeville for years, with a whip manipulating specialty which gave him the sobriquet of "whip king."

The deceased also has appeared in pictures. He was a picturesque figure and a standard variety attraction.

### HAL LANE

Hal Lane, burlesque producer, succumbed to heart failure and was found dead in his room at the Hotel Victoria, Buffalo, N. Y. Aug. 13.

Lane had appeared in several wheel shows and was recently producer of the stock burlesque at the Palace, Buffalo.

Remains were shipped to New York and burial made Aug. 16.

### JOHN SANGER

"Lord" John Sanger, 75, head of the famous Sanger's Circus, died in a London, England, nursing home, Aug. 5. He was the elder brother of "Lord" George Sanger, who first assumed the title of "Lord." The circus was established 108 years ago and its operation has remained in the family ever since.

### BEULAH GREGORY

Beulah Gregory, 45, wife of Charles Gregory, blackface comedian, and in show business herself until the past few years, died Aug. 17 in Chicago. Survived by her husband and father. Burial at Irving Park cemetery.

### EDWARD GILBEN

Edward Gilben, 30, M-G-M publicity man, killed in auto accident near Poughkeepsie, N. Y. A news account of his death appears elsewhere in this issue.

### BELLE DEVON

Belle Devon (Ruth Williams), 19, cabaret performer, instantly killed in an airplane crash in Wisconsin. News of the accident appears elsewhere in this issue.

In Memory of

**JAKE B. ISAAC**

Who Left Us Aug. 18, 1926
May his soul rest in peace
From those in whose hearts you are still held dear

**PHIL, FANNY AND MARY**

**Edward F. Hayes,** in charge of the winter quarters of Barnum and Bailey in Bridgeport in the summer for many years, died Friday afternoon in St. Vincent's hospital, Bridgeport. Survived by his widow. Mr. Hayes was a member of the Elks and the Traveling Men's association.

**Mrs. Herman Schoenstadt,** 74, wife of the owner of theatre string in Chicago, died at Glencoe, Ill., recently. Her husband, two daughters and two sons, Henry and Arthur, survive; the sons active in the management of the Schoenstadt & Sons theatre chain.

**Serge Diaghileff,** 57, famous Russian ballet producer, died at Lido, Italy, Aug. 19, of diabetes.

**The wife** of Otto Hess, assistant manager, Japanese Gardens, New York, died Aug. 11.

**Father** of John Steel died Aug. 15, from injuries received after toppling off a 15-foot ladder.

**Charles A. Price,** 60, stagehand, died suddenly in Glendale, Cal., Aug. 12, of heart disease.

VARIETY'S CHICAGO OFFICE
HAL HALPERIN in Charge
Woods Bldg., SECOND FLOOR
Phones: Central 0644-4401

# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

### Englewood

A five-act bill nicely suited to the Englewood's tastes recorded a hit for every turn at opening of the last half Wednesday night.

Of particular relish to the south side souls was the man-versus-woman debate by McCarthy and Stenard, wherein each gag is punctuated by the resounding whack of a gavel against a speaker's stand. Insults hurled at each other by the man and girl were greeted at their peak by shrill whistle from the gallery. McCarthy and Stenard are juicy meat for houses like this, and also click in better stands.

Florence Micareme, opening, is outdistanced in her combination dancing and acrobatic act by the two unbilled men who work with her. The turn starts as a costume dance turn, and then goes to full stage for head-to-head and hand-to-hand balancing by the men. In full stage Miss Micareme walks on her toes from one end of a seesaw to the other as her bit, and although it may be tough it doesn't look it. As a whole the act is suitable for these houses. Mason and G'wynne, second, have an ordinary question and retort dialog, neither strong nor weak. The man and girl work it capably and it holds water.

Lota Waynes and Company, third, is an Indian family of three men and two girls, and mixes song, dance and acrobatics. It starts in full with Indian costume and setting, and then goes before drops for some jazzy song and dance by the quintet. Best is Carlisle Wayne, who struts excellently and is fast on his feet in other dance routines. The act will be liked in family houses.

Webster and Marino closed the show, with the featured male team assisted in their comic dancing and straight acrobatics by four specialty girls who also work in line. Okay in its element.

Unique instance of three full stage acts combining dancing and acrobatic work might be thought to cause a punk show, but it didn't. Also the repitition was in acts so varied otherwise that it was scarcely noticeable.

"Two Men and a Maid" (T-S), silent feature. Pathe news finished. Just fair business. *Bing.*

### Belmont

Business better than it has been for some time. Must be the cool weather; the bill itself about the Belmont average. With the low show budget the house can't help showing a profit.

Six Victorias, two men and four girls in a bicycle routine, opened. One man gets the gasps and the other, the comic, tries for the laughs. The girls just dress the act. Good results. Burt and Lehmann talked fast and loud to an audience that liked it. Their best bit was their song of the Bronx.

Billy Doss and Co., three men, two of whom work in blackface, and a couple of femme hoofers, are hopeless in an act reminiscent of the gay nineties. Cracks are dismal, songs miserable and the method especially bad. The manner of selling leaves the audience dead. Went out unsung.

Three Pathe review clips, but no news items. Art Frasik and pit band played a few pop tunes. Applauded, but the audience here prefers a chance to sing.

"Squall" (FN) feature.

---

Fred Gordon, dramatic rep troupe playing under canvas at Kentland, Ind., closed Aug. 10.

Too much competition from shows in nearby towns. Company returned to Chicago.

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Carl Leserman, F. N., in N. Y. to sit in on Publix-Great States conference.

---

F. Dudley Gazzolo's Kedzie stock reopens Aug. 25 with "Front Page."

---

Virgil Lewis, manager Marks Bros.' poster department, and Eileen Quinlan, formerly with the Chicago Herald-Examiner, have joined R-K-O publicity staff.

---

Clyde Elliot, who had stock at Evanston two seasons, organizing company for the south side National, opening Labor Day.

---

Fitzpatrick & McElroy, recently taken over for operation by Publix, has acquired the 1,300-seat Tivoli in Gary, Ind., formerly held by Pete Killaris. Straight pictures.

---

Sheridan theatre, one of the former bankrupt Ascher houses reopened by Fox, went about $2,000 below the nut on its first week with pictures and a Fanchon & Marco unit.

Main trouble is said to be pictures, with some of the bookings repeats on nearby de luxe houses. Fox first-runs sewed up until Sept. 1.

---

Orpheum office has started a surprise angle for its 10-act showing bills at the Englewood Tuesday nights. Unbilled "names" will be slipped into the lineup at intervals, to create comment.

---

Berwyn theatre, quite a jinx under management of Gregory & Bernasek, started to do big business with its acquisition by Lubliner & Trinz. House had L. & T. pretty worried.

Straight sound policy.

---

William Rudolph, retained as manager of United Artists theatre when it was taken over by Balaban & Katz a few months ago, has been replaced by George Sobel, former manager of McVickers.

Other changes resulting are transfers of Sam Sobel from the Roosevelt to McVickers, promotion of H. H. Byron from assistant manager of the Chicago to manager of Roosevelt, and moving Charlie Christensen from assistant at United Artists to the same position at the Paradise.

---

Publix-Great States houses, Palace, in Peoria, and Fischer, Danville, offer stage band show and pictures Sept. 1.

---

Frank Gazzolo and Eskel Gifford reopen stock at the Oliver, South Bend, Labor Day. Gifford has been running summer stock at Champaign, Ill.

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Majestic, Springfield, opens August 31.

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When Jack Hess took over the Chicago R-K-O office after leaving Marks Bros.' picture theatres, he brought with him a file containing over 2,000 New Act notices from Variety.

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Englewood (W. V. M. A.) opens with sound Sept. 11.

---

Paramount sound news inaugurated in all B. & K. houses Aug. 16.

---

Ramova, new South Side picture house, opens Aug. 21. Semedalas & Reckus, owner.

---

White House club, out in the suburbs, being run by Sam Zobel.

---

Broadway Strand has been taken over by Silverman circuit from Marks Bros. Louis De Wolfe, manager.

---

Orpheum in Champaign will not be a vaude stand when it opens Aug. 31. It will try all sound.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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## CLEVELAND

By GLENN C. PULLEN

**Hanna**—"Kibitzer."
**Ohio**—"After Dark."
**Stillman**—"Bulldog Drummond" (2d week).
**Palace**—"Irish Eyes"; vaud.
**Allen**—"Single Standard."
**State**—"Greene Murder Case"; unit.
**105th**—"Love Trap"; vaud.
**Hip**—"Half Marriage."

---

Keith's Hip being remodeled in effort to boost biz.

---

"Best Show 'Round Town," first of Frank Cummings' two Cleveland-produced burlesque shows, opens road show season at Columbia this week. "She" and Bob Startzman co-starred. "Laffin' Thru," featuring Peaches, opens here next week.

---

Report Warners are to build in Cleveland is gaining ground. In new Terminal Depot project, it is said.

---

Louis Baer and Louis Greenberg have taken over Clark National, silent neighborhooder, from J. Bakoski.

---

Fire last week broke out in Lincoln theatre, Youngstown, O., but operator Russell Miner only one injured. Three hundred children walked out through smoke without panicking, thanks to trained ushers.

---

A. J. Cooper lessee of Harbor theatre, Ashtabula, O.

## TOLEDO

By E. H. GOODING

**Vita-Temple**—"On With Show" (3d week).
**Pantheon**—"Drag" (2d week).
**Paramount**—"Greene Murder Case" and stage show.
**Valentine**—"Bulldog Drummond."
**State**—"Lucky Star."
**Princess**—"Paris Bound."
**Rivoli**—Vaudfilm.
**World** (wired)—Change.
**Ohio** (wired)—Change.
**Sylvan** (wired)—Change.

---

"On With Show," 3d week at Vita-Temple, playing to S. R. O. at all hours. If that isn't packing 'em in this hot weather, then "The Ladder" was a success. House will be closed for redecoration after current run. Present dope has it Jack O'Connell, in New York, may be prevailed upon to reconsider resignation as manager, submitted some time ago.

---

"Dr. Fu Manchu," strongest draw yet at local Paramount, getting big houses since opening. Merle Clark, organist, returns this week, after severe attack of pneumonia.

---

Russell Myerly, new asst. under W. Marsh Gallner, at Princess (Publix).

---

Ed Usher, Jr., Toledo, granted judgment for $500 in common pleas court last week against Cullen Landis, film actor, lately in skit on Keith circuit. Usher alleged agreement made April 11, 1928, whereby he was to receive $50 a week for each week Landis was employed in vaude or theatre work. Claimed actor failed to pay for 10 weeks. Suit filed while Landis was at Keith's here last spring. Judgment by default.

---

A. M. Horater, Toledo, has taken five-year lease on Marvin theatre, Findlay, O. House being wired; reopens in September.

---

Erica Ransome, dancing teacher in Collingwood Conservatory of Music here, is in Chicago, studying under Caton, premier dancer of Chicago Civic Opera company, and Joe Keith.

---

Keybord Banjo Co., Inc., chartered here to deal in new type banjo with keyboard like piano, and other musical instruments. Ralph B. Smith, Russell B. Jones and W. C. Rowe, incorporators.

---

Richard Williams, 23, Detroit, and Dorothy Smith, 18, Fremont, O., entries in marathon dance at Greenland Gardens, Fremont, waltzed to marriage license bureau, danced back and kept shuffling along while a Port Clinton preacher married them in the dance hall.

---

Five-story combination theatre and hotel in Fostoria being considered by Publix.

---

On the eve of primary election, Coshocton council failed to pass an ordinance prohibiting Sunday movies there.

## MINNEAPOLIS

**Hennepin-Orpheum** — "Paris Bound"; vaude.
**Pantages**—"The Black Watch"; vaude.
**Minnesota**—"The Drag"; "Pearls of Bagdad" (unit).
**State**—"The Cocoanuts" (2d week).
**Lyric**—"The Wheels of Life."
**Grand**—"On With the Show."

---

The legit season at the Metropolitan opens with "Dracula" Aug. 25. "Strange Interlude" underlined Sept. 23.

---

"Buzz" Bainbridge has taken another 30 year lease on the Shub for stock. He opens Aug. 25 with "So This Is Love." Co. Includes Alyce Dwyer (lead), Dorothy Lord, Teresa Dale, Jack Paige, Guy Usher, Victor Jory, (lead), Robert St. Clair, Dorothy Rich.

---

Arthur J. Casey Players inaugurate their third season at the President, St. Paul, Aug. 23 with "So This Is Love."

---

With the top boosted from 75c. to $1, the Hennepin-Orpheum starts its new season Aug. 24. Lita Grey Chaplin headlines.

---

The only F. & R. executive to be let out so far by Publix since taking over that local Northwest chain is Fred Cubberly in Minneapolis, in charge of theatre acquisitions and considered a very valuable man. With no more stage shows at the State or St. Paul Capital, Clem Murphy, F. & R. producer for many years, also was let out, along with about 20 minor employes, for the most part from the auditing staff. Much of the auditing department's detail will be transferred to New York. Cubberly was offered another position with Publix but expects to enter business for himself.

## CINCINNATI

By JOE KOLLING

**Albee**—"Thunder"; vaude.
**Capitol**—"Irish Eyes."
**Palace**—"Man and Moment."
**Lyric**—"This Is Heaven" (2nd week).
**Keith's**—"She Goes to War."
**Strand**—"Dark Secrets."
**Family**—"Father and Son."
**Empress**—"Sugar Babies."

---

Local theatres included in the 13 Libson-Heidingsfeld-Harris houses that pass to control of William Fox Oct. 1 are Palace, Lyric, Capitol, Strand and Family, all wired, and a minority interest by Fox in the Albee, vaude-film. Ike Libson, continuing in charge, says no changes will be made in personnel.

---

Erlanger-Grand starts new season with roadshow pictures in September.

---

The Empress, Cincy's Mutual wheelhouse, opened season Saturday. Staff: Meyer "Blackie" Lantz, manager; Jake Lantz and Harry Geisman, box office; Teddy Menge, musical; Eddie Callahan, stage super; Noah Schecter, P. A.; Jake Kenker, ad.

## DES MOINES

**Casino**—Change.
**Des Moines**—"Bulldog Drummond."
**Garden**—Change.
**Orpheum**—Vaudfilm.
**Palace**—Change.
**Paramount**—"The Single Standard."
**Strand**—Change.

---

Hunter's Serenaders back at the ballroom, Riverview Park.

---

The Iowa State Fair, Aug. 23-30, has booked the Christiansen's Creamoline Stallions, Four Lorenzos, Bacardie Trio, Harem and Scarem, Christopher and Columbus, Allison Trio, Francis Trio, Six Orellys, California Poppies, Van De Velde Troupe, Six Galenos, Three Flying Sullys, Duncan's Collies and Liazeed Troupe. The fair board is reviving "Uncle Dick's Mistate," a melodrama of the '50's, for presentation in keeping with the 75th diamond jubilee celebration.

---

Stanley J. Mayer, now manager of the Fox Des Moines and Iowa office, succeeding Ben F. Rosenberg.

## DETROIT

By JACOB SMITH

**Civic**—"After Dark."
**Cass**—"Connecticut Yankee."

**Pictures**

**Adams**—"Madame X."
**State**—"On With the Show."
**Fisher**—"Gentlemen of the Press."
**Capitol**—"Street Girl."
**United Artists**—"Bulldog Drummond."
**Fox**—"Lucky Star."
**Madison**—"Single Standard."
**Oriental**—"Lucky in Love."

---

"Single Standard" played the Michigan one week and then switched the Madison for run. Definite proof the picture counts 90 per cent of the time when a theatre does business. Michigan plays Publix stage shows and pictures. "Single Standard" had very big week there, now doing above average business at Madison at same prices but without any stage show. Madison has no orchestra or presentations. Prices same as Michigan which seats 5,000 and rents for $250,000 per year; Madison has less than 2,000 and rental around $800 per week.

---

Oriental with RCA Photophone playing talkers with vaude. Operated by Union Trust Co. for American Bond & Mortgage.

---

Dave Copeland, here for Tiffany-Stahl, sent to Montreal to manage Columbia exchange.

---

Bert Gilbert, formerly m.c. at Luigi's, now at the Tavern road house.

---

Fuller, Kalamazoo, and Kent, Grand Rapids, both Butterfield, reopen this month. Kalamazoo policy will be first run talkers. Butterfield takes over Capitol, Jackson, Sept. 1. W. S. McLaren remains as manager.

## PITTSBURGH

By HAROLD W. COHEN

**Pitt**—Sharp stock.
**Penn**—"Wonder of Women"; stage show.
**Stanley**—"The Hottentot"; stage show.
**Grand**—"Broadway" (2d week).
**Aldine**—"Thunder."
**Enright**—"Dark Streets."
**Academy**—Mut. Bur.
**Harris**—"Melody Lane."
**Sheridan Square**—"Last of Mrs. Cheyney."
**Liberty**—"Dangerous Curves."
**Olympic**—"Broadway Babies."
**Regent**—"Fashions in Love."
**State**—Pictures.

Hugh O'Connell, guest star of Sharp stock this week, returns to New York for rehearsals of Austin Parker's "Week-End."

---

All Pittsburgh dailies carrying immediate reviews of all Broadway openings. Donald Mulhern covering for Post-Gazette, also contributing weekly review, while Robert Garland's criticisms appear in Press, with Percy Hammond's Sunday stuff. Sun-Tele uses only Sunday column, this from Gilbert Gabriel.

---

Dorothy De Merle at Stanlay directing ballet and supervising production. From Missouri, St. Louis. Stanley still chopping down on overhead, laying off four chorus girls in rotation each week.

---

Par's "Cocoanuts" broke all house records at two neighborhood theatres, the Garden, Northside, and the Rowland, Wilkinsburg. Last week final one for picture in Pittsburgh until after February due to Marx legit booking this winter in "Animal Crackers."

---

Mourions and Freeman have finished plans for 2,500-seater in New Castle, Pa. Some delay expected since cash of James Clark is said to be behind it, and Clark reported as staying out of the picture business after he sold his Rowland and Clark interests to the Stanley Co. Harris Amusement Co. also looking over New Castle.

---

Teddy Joyce reopens at Penn this week as m. c. Joyce replaces Wesley Eddy, who goes to Loew's Kings, Brooklyn.

---

Late opening expected at Alvin this year. Shuberts haven't taken over house yet, demanding some extensive repairs from Warner Bros., who control site. Warners likely to accede to demands. Theatre probably dark until October. Nixon's first try-out scheduled for Sept. 30, when Phillip Dunning's new play, "Sweet Land of Liberty," opens.

---

Fire last week damaged the Strand, Smock, Pa.

## BALTIMORE

Mrs. Claire Ulrich Whitehurst, legally recognized widow of Charles E. Whitehurst, answered the Whitehurst heirs' petition to file a bill of review in Circuit Court here. This petition alleges that the names of "Charles" and "Claire" written in a blank marriage ceremony form in the ex-show girl's prayer book are forgeries. Mrs. Whitehurst's attorneys in their answer declare that the evidence relied on in the petition has already been heard by the Court of Appeals which awarded the widow $229,000.

---

Harry O. Levin and Leon H. A. Pierson, appointed receivers of the assets of the Motion Picture Guild, Inc., of the Little Theatre, Baltimore's caviar cinema house which "closed for the summer" in June.

---

Robert Wiederfeld, former butter and egg man of this town, has been awarded the Caruso American Foundation prize which entitles him to $2,000 and a year's vocal study in Italy. Wiederfeld's butter-and-egg activities didn't put him in the sugar daddy class. He peddled the ice box staples to defray expenses while studying at the Peabody Conservatory of Music in this city. He won a three-year scholarship.

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By HARDIE MEAKIN

**Columbia**—"Bulldog Drummond" (2nd week).
**Earle**—"Madonna of Avenue A."
**Fox**—"Words and Music."
**Met**—"Smiling Irish Eyes."
**Palace**—"Single Standard."

Mutual burlesque opens Saturday (24) with "Girls in Blue." Jimmy Lake, former valde performer, managing house. Mutual, former Strand, dark. Last year Gayety had burlesque stock.

Cecil Vogel transferred to Loew house in Memphis. Matthew Fisher succeeds here as ass't. at Palace.

Joe LaRose, producing the stage shows at the Fox, due up eight negroes here, four using their voices on fake instruments and the other four fast hoofers. Now on second week and going big with LaRose signing the boys for the next year under his management.

Al Evans succeeds Herbert Rawlinson as m. c. at the local Loew Palace. Evans from Fisher in Detroit.

## ALBANY, N. Y.

**Leland**—"Trial of Mary Dugan."
**Strand**—"Single Standard."
**Ritz**—"The Gamblers."
**Clinton Square**—"The Far Call," "The Eternal Woman."
**R-K-O-Proctor's Grand**—"Divorcee Made Easy" (1st half), "Office Scandal" (2d half); vaude.

Lewis Dean, announcer WGY, joins Kolin Hager, former WGY studio manager, now vice-president Buffalo Broadcasting Co. New announcers at WGY are Winslow Leighton and Clyde Kittell.

The Stanley-Warner houses, Strand and Ritz, change starting day week-run programs from Monday to Friday.

Family Theatre, Inc., has acquired the Carlton, Utica and will open with sound.

## BROOKLYN, N. Y.

By JO ABRAMSON

**Werba's Brooklyn**—"Gambling."
**Flatbush**—"Remote Control."
**Jamaica**—"The Shadow."
**Boulevard**—"Diamond Lil."
**Paramount**—"Mysterious Fu Manchu"; stage show.
**Fox**—"Light Fingers"; vaude.
**Strand**—Broadway Babies."
**Momart**—Picture.
**St. George**—Picture.
**Loew's Met**—"Thunder"; vaude.
**Albee**—"Madonna of Ave. A"; vaude.
**Majestic**—Dark.
**Orpheum**—Picture.

Legit season under way now with all of Louis Werba's Brooklyn houses open. Majestic and Teller's Shubert only two houses dark so far.

Three new plays this week. George M. Cohan's new play, "Gambling"; "Remote Control," Jones & Green production; "The Shadow," mystery thriller.

Boulevard will play vaude films Sundays.

Paramount almost had a riot last week when autographed photographs of Rudy Vallee given to women.

American Museum of Public Recreation, museum with state charter organized in Coney Island to collect all amusement devices of early days, elected officers last week. D. S. Humphrey, Cleveland, president; Fred W. Pierce of Detroit, vice-president; R. Z. Uzzell, secretary, and W. F. Mangels, treasurer and director. Board of trustees: D. S. Humphreys, Fred W. Pierce, Dr. Philip Nash, George V. McLaughlin, George Smith, Edward F. Tilyou, S. W. Gumpertz and W. F. Mangels.

## NEWARK, N. J.

By C. R. AUSTIN

**Broad**—"Soldiers and Women."
**Proctor's**—"Office Scandal"; vaude.
**Loew's State**—"China Bound"; vaude.
**Mosque**—"Smiling Irish Eyes."
**Rialto**—"Bulldog Drummond."
**Fox Terminal**—"Lucky Star."
**Capitol**—"Madonna of Avenue A," "Midnight Frolic."
**Goodwin**—"Dangerous Curves."
**Newark**—"She Goes to War," "Light Fingers."
**Orpheum**—"Melody Lane"; films.

Loew's State has given musicians and stage hands two weeks' notice, planning to drop vaude. The Mosque intends to drop its orchestra and the Branford to cut to the summer minimum for the winter used exclusively on the stage.

Newark running non-union puts the union on the defensive for the first time in years. The unions rejected with scorn the demand they play the supper show without extra pay. Reported Proctor's asked the musician's to play on the stage this week with "Gobs of Joy" and demanded $25 a man extra and as the men were to wear a cap and coat $15 more for appearing in regalia. The house decided to use them in the pit.

Empire reopens Saturday with "Naughty Nifties" (Mutual).

Harry W. Crull produced a sketch for Eddie Moran and Beth Challis which is being Vitaphoned.

The lease on the Mosque expires in Sept. 1930. The Warners have to notify this September of their intention to take up option for another lease. As the project for the new 6,000 seat Fabian at Broad and Lafayette is cold, they are expected to renew despite the losses at the Mosque.

## OMAHA, NEB.

By ARCHIE J. BALEY

By Sept. 1 five downtown houses will be, instead of three, World, recently acquired by Publix, drop a Fanchon & Marco stage Ideas and become talker grind houses. Price drops from 60 to 50c nights.

Paramount (Publix) continues regular stage-screen policy and Orpheum same. Sun reopens with talker equipment from Rialto. Moon opening Sept. 1 with burlesque under ownership of Arthur A. Clamage and Charles Rothstein with Harry Jarboe, manager. Frank Hodek and his Nightingales, music.

Charles Pincus, former Publix southern district head, now city manager Omaha and Council Bluffs and manager of Paramount theatre.

Harry Goldberg, head of the World Realty Co. which sold to Publix, becomes district manager Iowa-Nebraska for Publix.

Loss at the Orpheum from backstage fire recently $30,000.

City council has appointed committee to draft ordinance regarding examination of picture operators.

Bobby King, Rose Marie Fador and DeWitt Dunhaven, of Joe Marion Players (tab), injured en route from Kearney to Columbus.

## DALLAS

By RUDY DONAT

**Majestic**—"Fall of Eve," Lester Harris.
**Palace**—"Single Standard," Jimmy Ellard.
**Melba**—"Greene Murder Case."
**Old Mill**—"Twin Beds."
**Capitol**—"Melody Lane."
**El Tivoli**—Hal Pratt.
**Peacock Terrace**—Ted Weems.
**Adolphus Roof**—Joe Stovall.

New city directory shows Dallas has 303,780 population. There 38 theatres, five first run houses, with total seating capacity of 29,000. Four theatres operate for negroes only, one a tab show. Auditorium, owned by the Texas State Fair Assn., seats 5,000, used for road shows and productions.

Bagdad, night club, reopens Aug. 28. Cline's Collegians played last.

"Showboat" (Capitol) last week (second run) its fifth week in Dallas.

Melba (Publix) closed until Aug 29 for remodeling.

## SAN FRANCISCO

Variety's San Francisco Office
Loew's Warfield Bldg.
(Room 615) Prospect 1353

Framing a wild story of being kidnapped from the center of the city in broad daylight, forced into an automobile by two bandits, robbed of $3,000 in box office receipts and then flung from the cab in the suburbs, two employees of the Fox Hippodrome in Sacramento are being held by the police.

The two men John A. Gresens, asst. mgr. and Cleon H. Beggs, sign painter, got their details a bit mixed and under questioning by Chief of Police William Hallanan, are alleged to have broken down and confessed that the whole affair was a frame-up. According to the police they admitted they cached the money and then took a taxicab to the edge of towns to lend "color" to their story.

The money was later found hidden under a board in Beggs' garage, the police said. The police further charged that Beggs had been in trouble of a similar kind before. Gresens is popular in Sacramento.

Gino Severi, musical director at the Granada, has left that Publix house and returned to Hollywood where he is to direct studio musicians.

Severi's leaving the Granada followed a sudden change in musical policy at that theatre. Instead of the semi-classical programs an all-popular policy has been inaugurated with Emil Sturmer, former assistant to Severi, conducting a band that includes Frank Siegrist, trumpet soloist, and Solly Sieff, pianist. Eddie Magill, megaphone warbler, also has been engaged.

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# LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

### Pantages

Just another hot weather bill at Pantages this week, evidenly cheap, not too hard to take and easier to forget.

"Keep Moving Revue" best on bill, with six girls and one boy, all hoofers. Dark-haired nautch dancer and blonde tiptoe girl best in lineup.

Fare opened with Canary Opera Company, with stage full of canaries rather astonishingly trained to whistle in key with piano, voice and orchestra.

South and Jacobs, blackface, followed with so-so patter and harmonicas. Imitations on the mouth organs got them big hand.

William Bence Company, in chop suey joint setting, washout until last couple of minutes. Bence doing awful Chinese dialect with unfunny chatter; girl in American costume assisting, with young chap in Chinese rig as waiter. Bright spot came when boy on with accordion showed so much pep and playing ability that he stole honors. Turn wound up with noisy yodel, accordion and uke finish.

Chalet and Jones had next to shut, femme dolled up as kittenish spinster, man straight. Patter not bad but both would yodel. Seemed catching on the bill.

"Keep Moving Revue" closed. "Light Fingers" (Columbia) on screen.

---

Gaylord Carter temporarily replaces Milton Charles as organist at the Paramount here. Charles takes a few weeks off to make records.

---

Robert Doman, doing publicity at the Criterion, shifted to post vacated by James Murphy at the Carthay Circle. Hal Bates moves from the Egyptian to fill Doman vacancy.

---

Russell Moon, doing special exploitation for the Fox Coast houses, en route to New Haven to take charge of Fox-Poli publicity forces under Hershel Stuart.

---

Agnes Brand Leahy, to adapt "Zaza," Ruth Chatterton, for Par. Marcel DeSano will direct.

---

Local Keith organization moving around. Booking offices, formerly on the seventh floor of the Orpheum building, now on the second floor. Other minor changes will be made, although the personnel will remain the same.

---

Ken Dailey, local Bert Levy booker, confined to his home for three days from injuries when struck by an automobile Aug. 12. Not serious.

---

Frank Mandel in town to confer with Homer Orran on "Follow Thru," which goes into rehearsal Sept. 1.

---

Beverly Bayne and son en route to New York. Miss Bayne will appear in "The Escapade," now in rehearsal.

---

Miss Bess Meredyth, scenarist for M-G, taken to the Good Samaritan hospital, where she will undergo an operation for a stomach ailment.

---

Hollywood Airdome, real estate promotional outdoor show staged on a vacant lot at Santa Monica Blvd. and Western avenue by B. T. McGilroy and W. E. Burnham, real estate dealers, ended more or less a financial flop. Several claims filed with State Labor Commission for alleged unpaid salary.

---

La Rue Twins replace Maurice and Maurine Sullivan in F. & M. "Speed Idea."

---

Sound Recording Co. organized last week by Stan De Lay and incorporated for $50,000 signed a lease on the old Reel-Art studio for three years and 10 months. Company plans talking shorts.

---

Name of Hollywood Music Box changed to Harry Carroll's Music Box according to terms of lease.

---

E. Roy Hunt, formerly with Paramount, has joined Radio to crank first camera.

---

Wm. Wyler, director, has taken U's "Three Godfathers" unit on a three weeks' location trip to the Mojave desert.

---

Perry Hittel replaces Cecil Stewart as accompanist to Perry Askam, now playing Keith time.

---

Majestic theatre, closed for the summer three weeks ago, reopens Sept. 7 with "Meet the Prince," E. E. Horton. Show goes into rehearsal Aug. 24.

---

Original three act comedy, "The Big Gamble," by Julia B. Hazleton, opens at the Egan Aug. 22. Cast includes Treva Lawler, Frank Glendon, Bess Hazleton, Hazel Keener, Le Roy Boles.

---

Edwin Carewe enroute from Paris to Hollywood. Due to arrive Sept. 1 to begin work on Dolores Del Rio's "The Bad One," UA.

---

A. M. (Doc) Solomon made business manager of short subject department at Warners. Solomon has been studio superintendent.

---

Illness of Marie Prevost may force her out of Radio's "Tanned Legs." Miss Prevost is in a hospital suffering from an ear abscess.

---

Louise Howatt, "Radio's Happiness Girl," filed suit with the State Labor Commission to collect $150 alleged salary due for work on radio programs advertising the Crown Cab Co.

---

Two additional suits with State Labor Commission filed against the Qualitone Corp., by Sam Cohen, sales manager, and Leroy Sherman, technician, asking an aggregate of $365.

---

Andrew Hervey, who quit being p. a. at the Orpheum last year, is back on the Keith payroll temporarily press agenting the Hillstreet here during the absence of Lou Maren at the Orpheum, Oakland.

Jack Coudy, now press agent at the local Orpheum, has been appointed manager of the Pantages, San Diego, to be known in the future as the Orpheum.

## ATLANTIC CITY

By C. R. WEINTRAUB

**Apollo**—"Sweet Adeline" (stage).
**Garden Pier**—"Street Singer" (stage).
**Globe**—"Rio Rita (stage).
**Auditorium**—"Here and There" (stage).
**Warner**—"Say It With Songs."
**Stanley**—"Argyle Case."
**Virginia**—"Hard to Get."
**Strand**—"Mrs. Cheyney."
**Capitol**—"Alibi."
**Colonial**—"On With Show."
**Earle**—Vaudfilm.
**Steel Pier**—"Pleasure Crazed"; Minstrels, etc.
**Million $ Pier**—Vaudfilm.

---

With the town jammed Steel Pier raised admission price for weekend and holidays from 50c to 75c; first time. Warner-Stanley also taking advantage of the large visitation with midnight shows.

---

Charles "Bud" McGowan, former treasurer of Apollo, now contact man for Warner-Stanley in Maryland-West Va. district with headquarters in Washington.

---

Arthur Hammerstein's first of season, "Sweet Adeline," at the Apollo, featuring Helen Morgan, Irene Franklin, Violet Carlson, Robert Chisholm, Chas. Butterworth and Robert E. Keane. Road company of "Rio Rita" at the Globe for two weeks.

---

The temporary order made about a week ago to compel the "human projectile" (the girl shot from a cannon into the sea) one of the Steel Pier features, was made absolute in chancery court. Action followed Mlle. Alexme's refusal to go on with the act due to salary row with her manager, C. Wesley Fraser of Boston.

---

Sunday pictures have won in Avalon, small seaside resort near here.

## SEATTLE

By DAVE TREPP

**Fifth Avenue**—"Salute"; Fanchon & Marco Ideas.
**Fox**—"Lucky Star."
**Coliseum**—"Black Watch."
**Seattle**—"The Mysterious Dr. Fu Manchu."
**Music Box**—"Hottentot."
**Blue Mouse**—"Bulldog Drummond."
**Orpheum**—"Half Marriage"; vaude.

Fanchon & Marco "Varieties" at Bellingham starting Sept. 8, and New Westminster, B. C., Sept. 11, this putting the smaller unit into Kelso, Aberdeen, Olympia and Centralia as well as the two new towns. Show being augmented to five acts.

---

"Strange Interlude" opened at the Met last Monday for 12 days, the first legit in a long time.

---

F. J. McFarland, formerly with Sells-Floto and Ringling, now with Fox West Coast publicity here.

---

Jack Mansfield, realty director for Fox-West Coast, here last week looking into plans for new Fox houses in six spots in this state.

---

Suit alleging $10,000 damages has been filed against Levitt, Brown & Huggins shows by parents of Everett Routledge, 15, who ran away and joined the carnival. Young Routledge was "buried alive" daily in the "Mysteries of 1929" feature. Injury to the boy's health is claimed by parents.

## MILWAUKEE

By FRANK J. MILLER

**Alhambra**—"Bulldog Drummond."
**Garden**—"On With the Show (5th wk.).
**Gayety**—Burlesque Jamboree.
**Majestic**—"The Hottentot."
**Merrill**—"College Coquette."
**Palace—Orpheum**—"Lucky in Love"; vaude.
**Riverside**—"Street Girl"; vaude.
**Strand**—"Smiling Irish Eyes" (2d wk.).
**Wisconsin** — "The Single Standard"; (stage show).

---

The Davidson opens a brief season of stock Sept. 1. Following stock the house plays Shubert and Erlanger bookings,

---

The Embassy, (Empress) has been sold to the Wells estate for $250,000. Building will be razed for a new business structure. The Embassy built originally for Sullivan and Considine vaude. It has been used for burlesque since, with pictures installed for a short time last Spring.

---

A new German theatre Co. was arranged here Aug. 13. Some German players have been engaged abroad. Plan is to give light comedies and musical plays Sundays, and more serious productions Wednesdays.

---

L. K. Brin is remodeling the Brin theatre at Appleton, thus reputing the report he was retiring from show business.

## ROCHESTER

By DON RECORD

**Keith's Palace**—Vaudfilm.
**Rochester**—"She Goes to War."
**Eastman**—"Single Standard."
**Piccadilly**—"Evangeline."
**Regent**—"Gamblers."
**Strand**—Change.
**Family**—Change.

---

Many legit attractions booked by Manager William R. Corris, Jr., Lyceum theatre. Talker craze he thinks is over and he looks for big season despite last year one of worst in Lyceum's history. Season opens Sept. 1 with African hunt film "Jango."

---

Liberty theatre, Canandaigua, is to be made into store.

---

Arthur L. Morris, former manager of Eastman and Regent theatres, will be manager new Little Cinema, opening Oct. 1.

---

Fay's theatre reopens Aug. 31.

---

Mrs. Katherine Thompson, owner of Cameo, Dixie, Lyric and Staley, neighborhood houses, has installed Mellaphone sound in Cameo. She had previously refused to consider sound, fearing she would lose foreigners, major part of audiences.

## BRONX, N. Y. C.

Paul Blaufox is the new press agent at the Windsor, this borough's only legit house. Leslie Spiller goes to the Jamaica theatre in the same capacity.

---

Forty-eight contestants enrolled in the popularity contest conducted by the Consolidated, which has the Oxford, Mt. Eden, Fleetwood, Forum, Luxor and Jerome theatres here. Winner will be named "Miss Bronx.

---

Dave Cantor will handle publicity for the Bronx Theatre Guild.

---

Jack Dowdin, publicizing the Loew houses in Brooklyn and New Jersey, has been delegated for pre-opening exploitation for Loew's Paradise, 4,000-seat picture house here. It opens Sept. 7. J. Branes will assist.

---

Outdoor swimming pools here have formed a mutual aid association to apprehend bathers wearing suits belonging to other pools and to correct evils.

## SARANAC

By "HAPPY" BENWAY

Saranac, Aug. 17.

Mrs. Richy Craig, Jr., has returned to Saranac after a visit in Chicago. She is now living at 72 Park avenue with her husband.

---

Tommy Abbott, Mary Brading and Fred Rith have slight colds that call for rest.

---

Dick Kuni, Japanese, is at the N. V. A. Sanitarium.

---

Mr. and Mrs. A. P. Benoit, Sr., while en route to visit the sanitarium, met with an auto mishap near Lake Placid, N. Y. Mrs. Benoit was badly cut with flying glass. Mr. Benoit got a broken finger. After treated they left for West Warren, Mass.

---

The parents of Lilly Leonora and Xella Edwards (sisters), paid a visit to the sanitarium. "Nothing like it in England," says Mrs. Edwards.

---

After an X-ray reading, Ben Shaffer was informed by Dr. Mayer that all had cleared up but his dialect.

---

Anna Mae Powers is reported much improved. Plucky patient.

---

Al Atkins is back from Canada.

### WRITE OFTEN
To Those You Know in
SARANAC

---

Frank "Mickey" Walsh told he could go home soon as an arrested case....Over 50 patients receive Variety weekly....Vernon Lawrence wants to go home in October....Chris Hagedorn wearing his "spats" in the summer weather, saying they will be out of style when he leaves here....Eddie Voss wants to know what became of the Polar bear with "The Top O' the World" dancers....Andrew Molony leaving Saranac to act again.

## CALGARY

M. S. Joiner, manager, Grand (Orph), Calgary, for many years, goes to Vancouver, B. C., to take charge of the new Orpheum and Vancouver theatres. This berth made possible by the formation of the Radio, Keith-Orpheum of Canada, operating all houses in the Dominion formerly controlled by the Orpheum and Trans-Canada Circuits. Harold Bishop, Winnipeg, goes to the Orpheum in Calgary.

---

Radio Industries of Canada has opened a branch in Calgary. Head office and factory located in Winnipeg.

---

In order to take care of the increasing demand for entertainment the Canadian Pacific Railway has inaugurated a new branch to its service known as the Department of Music.

## PORTLAND, ME.

By HAL CRAM

**Keith's**—"Words and Music."
**Strand**—"The Greene Murder Case."
**Empire**—"Thunder."
**Maine**—"The Time, the Place and the Girl."
**Portland**—"The Magic Flame."
**Colonial**—"Show Girl."
**Casco**—"Blockade."

---

The Colonial plays its first talker this week. Portland now has five wired houses and three silents.

---

The Maine is trying out split week picture policy it played two years ago.

---

The Lakewood Players present "Hamlet" Aug. 26, staged by Norman Bel Geddes.

---

Barbara Weeks comes here as leading woman of the Hayden Players opening at the Jefferson, Labor Day.

## TORONTO

By G. A. S.

Legit season reopens this week with "New Moon" at Shubert's Royal Alexandra. Opposition legit, Erlanger's Princess, opens at same time with picture.

---

Present summer first in 10 years with no stock.

---

Plans for six importations from England have been cut to three. Gordon McLeod and Bransby Williams have been dropped.

---

Fourth Wrigley marathon swim for $50,000 in prizes scheduled for next week, with dailies laying off the big ballyhoo which characterized previous swims. Papers have cut free publicity to Wrigley by 80 per cent.

---

Wired neighborhood houses held to 40c flat admission throughout summer. It is highest neighborhood rate ever charged here.

---

The Granville estate has bought the Vancouver Opera house as an investment and leased it to RKO of Canada. Price was $600,000.

---

Famous Canadian closes its fiscal year this month, and is expected to show earnings of $6 a share, or about 50% more than last year. Sound stuff gets credit for the rise.

---

Business license has been granted Visugraphic Pictures of Canada, subsidiary of a New York house. Edward F. Stevenson is president.

---

The Pas, frontier town in the high timber land, has its first picture house.

---

Burning of two old ferryboats at Sunnyside Beach amusement park brought all time biz record.

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## MONTREAL

**Palace**—"Cocoanuts."
**Capitol**—"Twin Beds."
**Loew's**—"Sonny Boy."
**Princess**—"Conquest."
**Imperial**—"Where East Is East."
**Gayety**—Burlesque.
**Strand**—Changes.
**Empress**—Changes.

Provincial Association of Theatre Owners of Quebec adopted resolution and forwarded to Premier Taschereau copy declaring they have no further intention of appealing against validity of provincial law passed two years ago barring children under 16.

Tourists spent $250,501,000 in 1928 in Dominion of Canada, according to report of Dominion Bureau of Statistics as against $83,734,000 in 1920. Of this, $44,000,000 was spent in Quebec Province. Canadian tourists are estimated to have spent only $103,245,000 in other countries.

Empress, owned by Consolidated Amusements has been wired. The Consolidated will also wire four others.

## INDIANAPOLIS

By EDWIN V. O'NEEL

**Lyric**—"Beware of Bachelors."
**Apollo**—"On With the Show" (2nd week).
**Circle**—"Smiling Irish Eyes."
**Indiana**—"Hard to Get."
**Palace**—"The Single Standard."
**New Ohio**—"Noah's Ark."
**Mutual**—"French Models" (Mutual).

Sutherland Players conduct first one-act religious drama tournament ever held in Indiana next November. Norman Green to direct.

Civic theatre will enlarge Playhouse, to be ready Oct. 15.

Publix has taken over the Princess and Harris-Grand at Bloomington. Robert H. Harris, lessee.

Louis R. Markum, A. C. Zaring, and Harry Markum, theatre owners, and Harry Graham, Floyd Brown and Charles Reagan, exchange managers on board of the Associated Theatre Owners to settle controversies with small town operators.

## OTTAWA

By W. M. GLADISH

"The Pagan" (Ramon Novarro), at the Imperial, was so badly chopped by the censor the crowds yelled. Deleted portions were replaced by lengthy subtitles, one four-word title occupying the screen a full minute. One scene was repeated in order to fill in for the synchronized score and singing.

Pete Gorman, local veteran showman, put over a winner at Connaught Park Jockey Club when Jug of Gold crossed the line after the four leading horses were spilled. Gorman's horse paid $12.30.

C. A. Dentelbeck, projection supervisor, Famous Players Canadian Corp., and president of Toronto Operators' Union for 14 years, came here to arrange final details for the new agreement with local operators to start Sept. 1. The new contract provides minor increases.

## BOSTON

Fred Shibley, Boston actor, is threatened with the loss of the sight of one eye as the result of having been sprayed with tear gas, according to Attorney John Stark who has announced his intention of filing suit for $20,000 damages. It is alleged that Shibley was being arrested by the police of Littleton, N. H., on a minor charge and that the officer used a patented gas gun to aid in taking Shibley into custody. The actor was playing Keith-Albee time and is now confined in the hospital.

Vernon "Bud" Gray, publicity director for Publix, has shifted over the radio hours for the Metropolitan to noon and 7:30 p. m. Local results indicate that these two periods catch over twice as many listeners as did the old early forenoon and mid-afternoon policies.

Milton D. Crandall's rocking chair marathon, which he staged at the Boston Gardens, was the biggest flop ever in Boston, with a net loss of about $5,000 and a total gate of less than $20. Opening night found two paid admissions and 8,000 vacant seats at the Boston Garden. The newspapers gave it a break, but most of the publicity was given to an epidemic among school children as to who could sit in a playground swing the longest.

Henry Taylor has returned to his old berth as manager for the Shubert Majestic which he relinquished a year ago to take over New England for Keith's. The house opens Sept. 2 with a second company of "Follow Thru."

Tremont will open Aug. 26 with "Hollywood Revue," first $2 picture Boston has had in many months.

Al Somerbee cracked open the local Mutual season Monday with "Win, Woman and Song" ahead of the Casino.

## South America

(Continued from page 2)

haps things may change in the future.

The Georges Milton French operetta company will be here at the Odeon next month, bringing the French soubret, Alice Cocea. Among the pieces figures "Broadway."

Rock Ferris, described as a promising young American pianist, came here recently from Europe to give a series of recitals at the Maipo. He did nothing but promise, despite he brought enough European press-cuttings to fill a book. One recital was enough. Wasn't exactly panned by the critics. Just told to lay off and practice a few years.

Imitating Whiteman, a bevy of girls to the number of about 15 and styling themselves the "Ingenues," have been making jazz music at the Maipo this past week or so, but more to their satisfaction than that of anybody else. It's noisy stuff with plenty of brass and it's styled "symphonic jazz." This is a correct description, minus the symphonic. The ladies come from Paris and include all nationalities, mostly saxophone.

Moving picture men say this continues to be the worst season for perhaps the past five years. While no picture flops, none is bringing in big money, and the novelty is wearing off the sound pictures. "The Iron Mask" hitting well, and the "Student Prince" pulling 'em in. "Love Can Never Die," with Gary Cooper and Colleen More, is good, and "Spite Marriage" is another present run success. "Manhattan Cocktail" is Paramount's latest sound-film release at the Grand Splendid, while a silent from the same firm is "Forgotten Faces," which went on the other day and is doing well. British International released "Piccadilly," and Universal is announcing the Schmeling-Uzcudun fight pictures for release shortly. The same firm is putting on "Show Boat" in August, having rented a theatre for the occasion.

Carl Sonin, local head of the Metro-Goldwyn-Mayer outfit, came back from Chile and Peru the other day to find he'd been named general manager for all South America, a well-merited promotion, seeing that he joined the ranks of the hustlers from the moment he arrived here. A few days ago he left for Rio de Janeiro, where he will remain a month on business.

Fu-Man-Chu, Chinese magician from Canton (Ohio), has taken Josephine's place at the Astral and is playing to fair houses with a small troupe. His father, Okito (Mr. Bamberg), is at the Tivoli, Hanover, Germany.

The principal hit at the Casino, our lone music-hall, is Blacaman, Indian fakir from Italy, who braves the wrath of half a dozen tame lions in their cage. He walks up a ladder of sabers, falls on bits of glass and breaks slabs of pavement on his chest, in addition to taming alligators, rabbits, boa-constrictors and ducks. His success leads to the conclusion that a couple of real vaudeville turns might do well here.

Mr. Max Glucksmann, local cinema king, has just returned from Europe and the States on a business trip. He comes back enthusiastic for the talkies and declares that it's the marvel of the century. Both Glucksmann's first-run houses are wired.

### Chance for Legit

We now have here an Italian operetta company, Grand Opera, French comedy company, Italian comedy company, a minor Italian opera company, two or three revue houses, three Yiddish companies, and vaudeville house; but for a couple or more years no English language show has been seen. When they come they mostly flop, due to underestimation of this city's needs. Judging by the success of the above companies it is surely not hazardous to forecast a good season for an American or English crowd, either mild revue or legitimate. The best house here, the Odeon, Manager R. Contento, is always willing to talk business. Now that the talkers are monopolizing attention and lots of show people are out, some of these Argentine pesos might feel good.

Current film releases:
"3 Passions" (UA).
"Manhattan Cocktail" (Par).
"The Crowd" (M-G-M).
"Forgotten Faces" (Par).
"Jimmy Valentine" (M-G-M).
"Iron Mask" (UA).
Next week:
"Laugh, Clown, Laugh" (M-G-M).
"His Lucky Day" (U).
"Piccadilly" (BI).
"New Men" (French-made; Zaraik release).
"Love and Devil" Sound.

Astral, vaude and fourth-run, may be wired. Western Electric has the contract. House may star sound with "White Shadows," (Metro) end August.

## London Chatter

(Continued from page 2)

**they collect at both ends. Mob feels it's being played for a sucker and walks over to a talker, which has no "library deals."**

*Edgar Wallace has a cigaret holder as long as a Shaw preface.*

Binnie Hale finds a bandage above her knee (burned) so appealing she hates to take it off. Looks lovely through black silk stocking.

*Bumping superstition out of its stride, slightly, Reginald Dane held on to gold sovereign since the war "for luck." Last week, broke, he had to spend it. This week he applied as one of 50 for part in "Journey's End." Got two year contract for Australian tour at a grand a month.*

Leslie Banks has to carry "amputated" arm in sling two full acts. During bank holiday week that meant 18 hours of one-armed acting.

Irene Vanbrugh, Dion Boucicault's widow, will return to the stage in the fall.

Mrs. John Drinkwater has just had a daughter. Before her marriage she was Daisy Kennedy, violinist.

Willie Clarkson will get two seats in the dress circle of every premier at the New Duchess theatre, which opens soon in Aldwych street, by clause in a lease which is 300 pages long. He, as landlord, saw to this dead-head provision. Clarkson is a wig-maker.

Lynn Fontanne and Alfred Lunt return home shortly, but will be back next summer to do O'Neil's "Strange Interlude."

Margaret Bannerman has been engaged for four talking films under George Bamfield.

Carlyle Blackwell, film star, goes into a West End stage production September 9. Piece is "The Trap," produced by Frank Gregory and written by Dennison Clift, film director.

C. B. Cochran will put on Sean O'Casey's "The Silver Tassie" in the fall. Cochran is shipping Ernest Truex and Marda Vanne to Canada Aug. 30 for Hoffe's "Many Waters."

### AMERICANS ABROAD

Paris, Aug. 16.

**In Paris:** George Lorimer, Major Victor Barcas, Miss S. M. Keefer, Rachel Morton, Mrs. J. Conway (mother of late Jack Conway), Mrs. Jack Connolly (returning to Paris after a visit home), Herbert E. Blackman (Philadelphia), James Kerney (editor), John Gilbert and wife (Ina Claire), Henry Gideon (Boston), Benj. F. Glazer (Pathe studio, Culver City), Isadora Neuman (Mrs. Edwin Neugass), Archibald Selwyn.

Pete Herman, former assistant to Mark Murphy in RKO booking department, has been shifted to the press department and supplants Malcolm Pugh. The latter has been reassigned to the press bureau as assistant to John Pollock.

**At the conclusion of my vaudeville engagement I wish to thank the managers of the R-K-O Circuit and of the theatres in which I have played, my fellow artists on the various bills, and the backstage people for their very gracious co-operation, all of which has made my vaudeville tour a very gratifying success.**

***John Charles Thomas***

Steinway Piano

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